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June 20, June 20, July 18, July 18.
All coms., J. W. CORDINER.

KING'S THEATRE, GAINSBOROUGH.
WANTED, good Musical Attraction, twice nightly, May 16. Wire, "Carlton, Worcester."

WANTED, C.P. or other small "class" Com. Attraction, Whit; also May 23 and 30, Pav. (S.C.). Share or rental. Letters only. CURZON, 6, Gloucester-road, N.W.

Casino, Littlehampton.
WANTED, May 23, onward, 3 or 6 nights. Follow "Peg o' My Heart."
HARRY JOSEPH

WANTED, Stars or Musical Attractions, Dec. 12 and 19, for
THE GRAND THEATRE, OLDHAM.
One of the Finest Theatres in England.
One of the largest provincial stages.
Now undergoing entire renovation.
Address, E. DOTTRIDGE, "Merivale," Clifton-drive, St. Annes-on-Sea.

PLAYHOUSE, DORKING.
WANTED, First-class Holiday Attraction.
May 16.
Through transferring.
Wire,
MANAGER, Dorking.

WANTED, Revues, Musical Shows, Good Speciality Acts, May 23, onward, twice nightly. Send list of bookings. (Salary or share.) EGBERT'S AGENCY, LTD., 17, Shaftesbury-avenue, London, W.

WANTED, Special Attractions, for June 13, July 4 and 11. Artillery Theatre, Woolwich. Communications to CHARLTON MANN, Adelphi Theatre.

PRINCES THEATRE, BLACKBURN.
WANTED, Revue, Musical Play, First-class Drama, May 23, June 6, 20, and on, with exceptions. E. H. PAGE.

GRAND THEATRE, LLANDUDNO.
May 23 to end of June.
WANTED, Stock Companies to send all particulars and terms.

PRINCESS PAVILION, FALMOUTH.
WANTED, First-class Attractions
Only vacant dates:—
July 11 (unexpectedly vacant),
Aug. 11, 12, 13,
Sept. 19,
Sept. 26, 27, 28.
State terms, sharing, MANAGER, St. George's Hall, Falmouth.

WANTED, First-class Attractions.
O.H., BELFAST, June 20, Aug. 8.
G. T., SWANSEA, July 4.
G.T., SOUTHAMPTON, July 11, 18.
Apply, THE FREDK. MOUILLOT OFFICES, 7 and 8, Leicester-place, W.C. 2.

NOTTINGHAM REPERTORY THEATRE
WANTED, Companies,
June 20 and July 11.
EADE MONTEFIORE.
5, John Street, Adelphi, W.C.

PAVILION, TORQUAY.
General Manager for the Corporation: CHAS. G. PRICE.
Season Dates.
WANTED, First-class Companies for
June 27,
Sept. 12, 19,
Oct. 3.
Returns last week with coal strike and few visitors:
£549 5s., without tax,
with
"PADDY THE NEXT BEST THING."
Always good business if good show.
Apply, MANAGER, for above Good Dates.

GRAND OPERA HOUSE, HARROGATE.
WANTED, First-class Attractions.
Vacant through obliging, June 6, 16, onward.
PEACOCK, Theatre, Harrogate.

WANTED, First-class Attractions,
Bedford, May 23,
Luton, May 30.
Wire, FALCON, Fort Augustus.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

"DADDALUMS."
WANTED, Aug. 1, 29, Sept. 26, and various onwards.
ANDREW MELVILLE, Wyndham's Theatre, W.C.

WANTED, good Theatres for season of West-End plays. SECRETARY, A.T.M., 176, Shaftesbury-avenue, W.C. 2.

JOHN RIDDING OPERA COMPANY.
Unexpectedly vacant owing to strikes.
WANTED, May 16.
Wire,
MARTIN, New Palace, Glossop.

THEATRES WANTED.
"YE CHELSEA PLAYERS"
SHAKESPEAREAN REPERTOIRE.
Cast includes Roger Williams and Phylis McTavish. A company of 15 artists.
WANTED, May 23-30, Midlands; July 11, South, and dates on.
"The theatre was packed to its doors, so swiftly runs the fame of a good company. The company is young and not too well known, yet time and again Romeo (Mr. Roger Williams) and Juliet (Miss Phylis McTavish) were recalled to the front of the curtain: We have never in the provinces seen Juliet acted with such consummate naturalness and force of conviction. She was superb."—"Cambridge News," May 7, 1921.

"BILLETED," No. 1 Co., require July 11-18, Aug. 1, on. Dates booked:—Scarborough, Derby, Hull, Leeds, Sheffield.

"ALL-OF-A-SUDDEN PEGGY" wants June 6, 13, 27 (three nights), S.W. July 11-25, Midlands; Aug. 8, North Wales; Aug. 29, Sept. 5-12, M. or N.E.

"A BUTTERFLY ON THE WHEEL." A tour now being arranged from Aug. 1.
Theatres with vacant dates please communicate.
Sole Booking Manager for all above companies, WILLIAM BELLAMY, 12a, Melbourne-square, London, S.W. 9.

"THE VERY IDEA." De Courville's Production, with Easten Pickering.
WANTED, Aug. 22, Sept. 5, on. HALDANE CRICHTON, Theatre Royal, Guildford.

WANTED, Good Theatre, once or twice nightly, for "Tarzan of the Apes," Aug. 1; North preferred. Only vacant date till 1922.
Apply, ARTHUR GIBBONS, Lowfield Heath, Crawley.

WANTED, Theatres.
"A TEMPORARY GENTLEMAN."
May 16, Whit Week, May 16.
"A TEMPORARY GENTLEMAN."
May 16, Whit Week, May 16.
Cast includes Mrs. J. W. Braithwaite and Mr. Robert Brasher.
"A TEMPORARY GENTLEMAN."
ROBERT BRASHER,
Opera House, Scarborough.

WANTED, Important Theatres, for Herbert Jay and Hylton Allen's Co.
"THE HEART OF A CHILD,"
with MISS RENEE KELLY.
Aug. 1, 8 (precede Blackpool), Sept. 12 (?).
W. Payne Seddon's Co.
"ELIZA COMES TO STAY."
The Record Breaker.
Aug. 22 (North), Oct. 24 (Midland).
Jack Goodson's Musical Cos.
"OH, JULIE!" from Shaftesbury Theatre, June 27, Aug. 1, 8, Nov. 7, 14.
"HULLO, AMERICA!" from Palace Theatre, May 30 (North), and few autumn.
"THE GIRL FOR THE BOY," from Duke of York's Theatre, May 16, Aug. 15, 22, 29, Oct. 31, Nov. 14.
Apply, THE FREDK. MOUILLOT OFFICES, 7 and 8, Leicester-place, W.C. 2.

"SCANDAL."
WANTED,
July 18, 25, Oct. 17, 24, 31, Nov. 7.
ARTHUR HARDY,
89, Pall Mall, S.W.1.

"FAIR AND WARMER."
(Once of twice nightly.)
WANTED, July 11, 25 (North), and Aug. 29.
Also Number One Theatres or Music Halls for Recently Successful West-End Farces,
May 23, 30, June 6.
First-class twice nightly Pantomime Dates. Share or salary.
W. FOSTER HORSFIELD,
Offices, 21 and 22,
26, Charing Cross-road, W.C. 2.
Telephone, Gerrard 7167.

WANTED, May 16, South, between Bath and London, for the Record Success,
"ALL ABOARD."
Also May 30, June 6, 20. Only early vacant dates.
Wire, VENTOM SWIFT, 1, Denmark-street, Charing Cross-road, London.

Ruby Lee and Eric P. May's Co.
"HIS IGNORANT WIFE"
and Repertory.
Comedy Plays, with Music.
Most novel and artistic productions touring
44 weeks' tour with 2 weeks out.
WANTED, Monday next (through the strike), to precede Alex., Birmingham (Ret.).
Wire, RUBY LEE, Alhambra T., Stourbridge.

"THE GIRL IN THE TAXI."
The Brightest and Best Musical Comedy.
WANTED, First-class Theatre or Music Hall.
Once and Twice Nightly.
May 30 (follow Plymouth), and a few dates on.
Apply
HUBERT WOODWARD,
Broadmead House, Panton-street, S.W.1.

WANTED, owing to extension of tour, May 23,
May 30,
June 13, 20, and 27.
"THE ROMANTIC AGE."
"THE ROMANTIC AGE."
"THE ROMANTIC AGE."
By A. A. Milne.
Over 150 performances at the Comedy and Playhouse Theatres, London, playing to an average weekly business of over £1,000.
Bookings include Theatre Royal, Manchester; Shakespeare, Liverpool; Leicester, Brighton, Bournemouth, Plymouth, Eastbourne, Folkestone, Westcliff, Oxford, Cambridge, Buxton, Llandudno.
HAROLD V. NEILSON,
Theatre Royal, Manchester.

The Latest Musical Comedy Revelry.
"DEVONSHIRE CREAM."
Lyrics by Jay Hem. Music by Edwin Turner.
Different to all other Musical Comedies.
WANTED, May 23, onwards.
Wire, JACK McKENZIE,
Hippodrome, Nuneaton.

T. C. WRAY'S PRODUCTIONS.
WANTED, Theatres.
"KISSING TIME."
Oct. 10 (West or Midlands), Jan. 16, Feb. 13 (Midlands).
"THE BLUE LAGOON."
Sept. 26 (Midlands), Jan. 2, 16 (Midlands).
T. C. WRAY,
28, Floral-street, W.C. 3121 Regent.

LONDON VARIETY COMBINATION.
Ten Acts. Terrific Success.
WANTED, Monday Next, onwards, through theatres closing. Wire, HALL, 15, Morgan's-terrace, Porth.

For other Theatres Wanted see Displayed Wanted Section.

NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 9.

ARTISTS WANTED.
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED, first-class Baritone; must be good actor; Lady and Gent. Speciality Dances, not step, joint. Wire lowest, long tour booked; rehearse immediately. ELDERTON, Palace, Tynemouth.

WANTED, Cinema Artists, all lines, for important British productions; photos. essential. SIDNEY JAY'S AGENCY, 181, Wardour-st., W.1. 'Phone, Regent 4329.

WANTED, Cinema and Stage. Persons, all ages, for immediate and future productions. Write (enclose add. env.), W. S. PEARCE, 23, Colet-gardens, W. 14.

WANTED, Responsible People at once; all used to six pieces weekly.
MANAGER,
36, Eglinton-road, Bow, E. 3.

WANTED, Smart Chorus Lady, who is first-class pianist. Terms, height, and photo, JOE MORRISON, Palace, Newcastle-on-Tyne. Next, Hippo., Ashton-under-Lyne.

"TARZAN OF THE APES."
WANTED, Coloured Men; must be steady and willing; open Monday next. Apply, with references, MANAGER, "Tarzan" Co., stage door, Surrey Theatre, 11 o'clock, Thursday morning.

WANTED, "GONDOLIERS" COACH, January or February, 1922. State terms. LYTHAM AMATEUR OPERATIC SOCIETY, 44, Alexandra-road, Lytham.

ARTISTS' WANTS.
First Three Lines ..... 1s.
Per Line After ..... 6d.
Displayed Lines, each ..... 9d.

WANTED Known, NELL CALVERT, the Ideal Leading Lady for Revue, at liberty; best offers only entertained. Address, 12, Ackers-street, Manchester.

WANTED, by young lady, engagement in London chorus; good voice. Box 670, "The Era."

WANTED Known, Baritone, Big Voice of Good Quality; wide experience; open for Summer Engagements. Coms., C. P. L., 143, Latchmere-road, Lavender Hill, S.W. 11.

WANTED, by smart exp. Dancer, Solo, Partner, or troupe work; 5ft. 3in.; anything; anywhere. ETHEL PERKINS, 81, Mayfield-avenue, West Ealing, London.

MUSIC HALL ARTISTS WANTED
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

HARRY LEATON'S AGENCY, 420, Sauchiehall-street, Glasgow. 'Phone, Douglas 3142. 'Grams, "Cockney, Glasgow."
WANTED, Revues, Big Vaudeville Combinations, Star Attractions, Artists of every description, for immediate dates, for first-class theatres and variety houses. Particulars first letter. Interviews by appointment only.

PALACE, SUNDERLAND.
WANTED, Sensational Specialities, Juvenile Troupes, Comedy Acts, and Novelty Acts of every description, May 30, June 6. Address, with lowest terms, to MANAGER, Pal., Sunderland.

WANTED, young Tumbler, able to skate and step dance. State experience and wages required. C/o B. KNIGHT'S AGENCY, 14, Neville-street, Newcastle-on-Tyne.

MUSIC HALL ARTISTS' WANTS.
First Three Lines ..... 1s.
Per Line After ..... 6d.
Displayed Lines, each ..... 9d.

WANTED, May 16, 23, on, M.H., Revue, C.P., MADGE GOODALL, attractive Artist and Act; lively, entertaining Com. and Dan. 3, Brook-hill, Teignmouth, S. Devon.

WANTED, by MAISIE COYNE, The Character Comedienne, Monday next, also May 23 and 30. Wire or write, 11, Vicarage-place, Margate.

WANTED, Monday, by BEN JACKSON, in Banjo Tricks and Comedy.
Wire,
13, Bridge-place, Chester.

WANTED, Monday.
STEELE and ROSS,
in their New Comedy Sketch,
"OH! WHAT A WIFE."
Fifteen minutes' real comedy. More laughs than a Chaplin picture.
Wire, 20, Fennel-street, Loughborough.

WANTED, by THE MARVELLOS, Mental Marvels, Side Shows, Exhibitions, Halls, &c., May 16, on. 13, Marlborough-road Falmouth.

WANTED, Monday, MAUDIE and SYD McLLOYD, Orig. Song and Dance Show. Regent, Gt. Yarmouth (Ret.).

WANTED, Monday.
GERRARD and KRAY,
in a special mixture of Comedy, Harmony, and Wonderful Dancing.
New methods. New style. All laughs.
Comedy is your safest investment.
Wire, Co-operative Hall, Widnes.

May 2, Hip., Hamilton, N.B.
May 9, Rink, Cambuslang, N.B.
May 16, Pal., Elm Row, Edinburgh, N.B.
May 23 Vacant.
May 30, Vacant.
WANTED, the above weeks, various on,
ASTON BROS. AND LADY.
ASTON BROS. AND LADY.
ASTON BROS. AND LADY.
Eccentric Acrobatic Cyclists.

WANTED, Monday, also May 23, MME. ZILLAH'S GAIETY GIRLS, Refined Vocal and Dancing Scena; 5 first-class artists and violin-conductor. Wire best offers for the goods, ZILLAH, Pav. Mossend, N.B.

WANTED, by RILEY'S WONDERS, in their Original Act,
"Playing at Pantomimes,"
May 23, 31, and June 7.
Great success this week, Metropolitan Music Hall.
All communications re above act, RILEY, 5, Walney-road, Mortlake, London, S.W. 14.

WANTED, May 23, CHARD'S CANINE WONDERS and MAJOR MITE, Educated and almost Human Pony. Winter Gardens, Blackpool. House address, 17, Oddfellow-street.

WANTED Known, DEVEREUX'S great troupe of Super Dogs, liberty Whit Week; share or cert. Big Act for Galas. Palace, Scunthorpe.

WANTED, May 23 and 30, to follow Pal., Neath,
6 ESMES 6
A Refined Vocal and Dancing Act.
Featuring Vinnie Victor and Elsie Esmes.
This, King's T., Colne.

CIRCUS ARTISTS WANTED.

First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED Known,
CALL for the Grand Imperial Circus and Hippodrome, Edge-lane Station, Liverpool, for Monday, May 16, 1921, at 11 a.m. prompt. Matinée at 2 o'clock, for the following artists:—
Mr. Fred Ginnett and Troupe, including the Wild Roman and Chariot Races; Miss Millie, in Bar Act Riding; Mr. Fred Ashley, with his marvellous Ponies and Champion Table Riders; the Brothers Scott; the Brothers Shanks; Roberto; Miss Irene, in "The Slide for Life"; Messrs. Blanch and Boston; the Sie Tahar Troupe of Arabs; the Henry Tourbillons, in their comedy Cycle Acts; Mr. Fred Palmer, with his Mysterious Ladder; Mr. A. Wolkowsky and Troupe of Great Russian Dancers; Miss Santonia; Whimsical Walker; Harry Frisk; Clowns; Dan Gregory; Leo; Dekar; Nirants, Hanlon and Cottrell; Captain Reginald Morton; Captain Washbrook; Mr. Harold E. Morton; Mr. A. A. Holloway; Signor A. Pellegrini and Orchestra; Misses L. Parrott and D. Ross. Wardrobe Mistresses; and Mr. Arthur Saunders, with his famous performing horse, "Black and White."
All must attend. No excuses accepted.
T. M. SYLVESTER,
Managing Director.

WANTED immediately, Lady and Gentleman Equestrians, with or without horses, for stage act in America. Address, with list of acts, photos, and particulars, E. H. BOSTOCK, Dalhousie-street, Glasgow.

SHOWMEN'S ADVERTISEMENTS.

First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED, Good Speciality Entertainments, for Rete and Gala, Aug. 3. Send full particulars and terms to TED MORLEY, Alfreton, Derbyshire.

WANTED, to open Friday, for Illusion Show in Dreamland Park, two attractive young Ladies, medium build, fair haired; experience not necessary. Send actual lowest terms and photo. N. YOUNG, c/o 135, High-street, Margate.

MUSICIANS WANTED.

First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED, experienced Pianist-Conductor, for picture orchestra; must have large up-to-date library. Also First Violinist; approximate hours, daily 3 to 4.30, 5.30 to 7.30, 8 to 10, excepting Fridays, from 6 to 7.30, 8 to 10, and Sundays, 5.30 to 8.30. Applicants please state age, experience, references, reason for leaving last engagement, and actual reasonable salary required. Permanent engagement to the right people.
C. A. SEEBOLD, The Dome, Worthing.

ROYAL PICTURE THEATRE, WINCHESTER.
WANTED, to open May 23, First-class Violin-Conductor, with extensive, up-to-date library.
BRILLIANT PIANIST-ORGANIST AND GOOD 'CELLIST,
For Trio; 6 nights and 2 matinées weekly. Permanency to the right people. Send references, wage required, and state age essential. MANAGER, Royal Picture Theatre, Winchester.

WANTED, brilliant Pianist-Conductor; revue; arrange. Write lowest, &c., JOHNNY McELROY, Empire, Motherwell. Next, Gateshead.

WANTED, a Conductor-Violinist, for quartette; lady or gent; with first-class experience at fitting music to pictures. Audition to-day (Wednesday), 11.30. PICTURE COLISEUM, Manor Park-road, Harleaden.

WANTED, at once, a Repetiteur. Permanent situation to a good man. Salary £4 10s., 6 days. Apply, T. REEVES, Pavilion, Maidstone.

WANTED, for First-class Variety Hall in South Wales, a Leader, also a 'Cellist. Write, with full particulars of experience, copies of references, &c., to Box 690, "The Era."

WANTED Known, £10 per week will be paid for a first-class Violin Leader; must be experienced in cinema work. Apply, J. H. CHILD, Gaiety Kinema, Roundhay-road, Leeds.

WANTED, Leader-Violin for Var. and Revue. Terms and refs. (open Monday), M. D., Empire, Ebbw Vale, South Wales.

WANTED, Violiniste (Leader) and 'Cellist.
Evenings and one matinée.
Lowest terms.
DRAPER, Exchange Cinema, Grantham.

WANTED, first-class Violinist-Leader; must be tip-top soloist and a showman, to take control of orchestra in picture house where music is a special feature; must have good library; matinées daily and evening performances. Write, enclosing copies of references and state terms for six days, to Box 667, "The Era."

WANTED, Leader-Violinist; café, East Coast; must be excellent sight reader. Letters only, stating salary and refs., to M. D., 199, Harrow-road, W.

WANTED, Orchestral Leader-Violinist and Soloist; must be fully experienced in cinema work; evenings only. Audition Thursday afternoon from 3 to 5. Apply, M. D., Ideal Kinema, Queen's-road, Peckham, S.E.

WANTED, Leader.
The Directors of THE FUTURIST PICTURE THEATRE, Manchester, invite Applications for
A FIRST-CLASS LEADER-MUSICAL DIRECTOR (VIOLIN).
Address replies, stating experience, age, and salary required, to
CHAIRMAN, FUTURIST, MANCHESTER.

WANTED, Good First Violinist; Pictures. Audition Wednesday, 2 to 6 p.m, ELECTRA THEATRE, Upper Norwood.

WANTED, First Violin, 20 weeks, six nights and matinée; once-nightly Theatre. Apply, terms, references; commence Whit Monday, May 16; rehearsal 10 a.m. JOHN H. RUSSELL, Grand Pier, Weston-super-Mare.

WANTED, Musicians at First-class Variety Halls.
NEWPORT EMPIRE (MON.).—First Violinist.
SWANSEA EMPIRE.—Repetiteur, as Deputy for several weeks.
BIRMINGHAM EMPIRE.—Trombone.
CARDIFF EMPIRE.—Oboeist.
NOTTINGHAM EMPIRE.—Repetiteur.
Applicants must be experienced and thoroughly competent. Write, with full particulars of experience, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned halls.

WANTED, first-class Violinist, also 'Cellist, for trio in cinema at small seaside town, from June to end of Sept.; 5½ hours daily, no Sundays; audition by appointment. Terms, &c., Box 661, "The Era."

MUSICIANS WANTED.

WANTED, for BIDDALL'S UNITED CIRCUS, two first-class Cornets, one as Leader for Touring. Also a good Bass Player, to complete band. All communications to
JAMES BIDDALL, The Circus, Carnoustie, Friday; Arbroath, Saturday; Scotland.

WANTED, for the Grand Theatre, Hanley, to open Monday next, May 16, Solo Cornet; A.M.U. terms £4 3s.; permanent. Apply, with recent references, to T. WRATHMALL, Musical Adviser, Palace Theatre, Manchester.

WANTED, at once, Cornet, for Seaside Circus. Tommy Hartfield write. Easy Show. GUS, 43, St. Mary's-square, Kennington-road, London.

WANTED, a Good Solo Euphonium Player, for Lord John Sanger's Circus, to join at once. Terms, £4 per week, and travel by rail. Most comfortable shop for a good man. Wire or write, BANDMASTER CYRUS: Wednesday, Consett; Thursday, West Stanley; Friday, Chester-le-Street; Saturday, North Shields.

WANTED, first-class 'Cellist (gent.), for high-class cinema; matinées (daily) and evenings. Write, stating terms for six days, and enclose copy references, to Box 655, "The Era."

WANTED, good 'Cellist (gent. preferred); open immediately; afternoons and evenings; no Sundays; permanency. Ref., &c., MANAGER, Alexandra Picture Theatre, Derby.

WANTED, First-class 'Cellist, for Queen's Cinema, Forest Gate, to open next Saturday. Afternoons and evenings. Audition essential. Apply, M. D., Queen's Cinema, Forest Gate, E. 7.

WANTED, good 'Cellist, used to var. and pic., to open May 23. Terms and refs., MUS. DIR., Prince of Wales' Palace, Norwich.

WANTED, good 'Cellist, Picture House, Hoylake, Cheshire; evenings; 3½ hours; young; experienced; high-class programmes. Apply, stating salary required, F. C. HOLLIDAY, 9, Leominster-road, Wallasey.

WANTED, 'Cellist, for Monday Next; no Sundays; usual cinema hours. Call or write, CROWN CINEMA, Acton, W. 3.

WANTED, 'Cellist, for picture house, Eastern Counties; 6½ hours daily; must be good soloist and used to playing in small orchestra; open May 16 or 23. Refs. and lowest terms, A. F. DUDMAN, 16, Malvern-road, Gloucester.

WANTED, 'Cellist, able to play banjo (rag-time), to open Monday next. Banjoists also write or call. M. D., New Bohemia, Church End, Finchley.

WANTED, first-class 'Cellist for Cinema; 6 days weekly. Apply, with instrument, Friday afternoon, M. D., New Bohemia, Church End, Finchley.

WANTED, Imp. Circus, May 16, Flute, Bombardon; travel by rail. CONDUCTOR, 8a, Paddenswick-road, Hammersmith, W. 6.

WANTED, Flute and Second Cornet; must be thoroughly experienced in first-class Variety or useless. Apply to SYDNEY L. HAMPTON, Palace Theatre, East Ham, London, E. 6.

WANTED, Gent. Pipe Organist, for Cinema (S.W.). First-class artist. MUS. DIR., Box 679, "The Era."

WANTED, Orchestral Reed Organist (male); experienced; no Sundays. Call, audition, Wednesday, 11 a.m., or write, MUS. DIR., Purple P.P., Camberwell Gate, S.E.

WANTED, Mustel Organist for first-class cinema; must be fully experienced. Write or call any afternoon. M. D., New Bohemia, Church End, Finchley.

WANTED, Organist (lady or gentleman). Apply between 6.30 and 8.30 for audition. PICTURE HOUSE, 165, Oxford-street, W. 1.

WANTED, First-class Lady Pianist, to combine light chorus work; long engagement. Terms, height, and photo to JOE MORRISON, Palace, Newcastle-on-Tyne. Next, Hippo., Ashton-under-Lyne.

WANTED, immediately, experienced Pianiste and Violiniste for small cinema in Kent; hours 6.15-10.15 each evening and two matinées of two hours each; no Sundays. Lowest terms and refs. to Box 665, "The Era."

WANTED, Lady Pianist, to meet Young Lady Violinist, to practise cinema music; E. London. Box 649, "The Era."

WANTED, really high-class Orchestral Pianist; fully conversant classical and popular, for N. London Cinema.
Experience, terms, &c., to Box 693, "The Era."

WANTED, first-class Pianist; thoroughly experienced and reliable in every way. Write, with latest references, stating age, terms, &c., HAROLD FAIRHOLM, Mus. Dir., Grand Theatre, Derby.

WANTED, Orchestral Pianist (good). Audition Thursday, from 11 to 1. PREMIERLAND, Back Church-lane, Commercial-road, Aldgate.

WANTED, First-class Pianist, for cinema; 6 evenings and 4 matinées; must be thoroughly used to high-class works. Apply, stating age, qualifications, and salary expected, to MUS. DIR., 3, Peel-avenue, Rusholme, Manchester.

WANTED, Pianist, lady or gent; twice nightly. 2 matinées; hall small, salary ditto. CENTRAL CINEMA, Hindley, near Wigan.

WANTED, Pianiste, for Music-hall Act, touring; single man. State height, age, and salary to PIANO, Box 692, "The Era."

WANTED, first-class Drummer, with Tymps, Glock., and effects for cinema; some knowledge of Jazz; open May 16. Write or call any afternoon. M. D., New Bohemia, Church End, Finchley.

WANTED, for First-class Variety Hall in Glasgow, a Drummer; must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to Box 691, "The Era."

WANTED, Musicians,
Good Instrumentalists, double-handed preferred. Flute and Piccolo, B-flat Clarinet, Cornet, Violinists, Viola, 'Cello. Extra pay and every inducement granted to serious young musicians desirous of progressing in the Service. For famous cavalry regiment. Commencing tour of home service. Apply, stating age and most convenient hour and day for personal interview, to Box No. 341, c/o Hawkes & Co., Denman-street, Piccadilly-circus, London, W.

WANTED, Boys, over 15 years, for band of 2nd Black Watch; must be smart, good character, likely to make good musicians. Bandsmen also wanted. Regiment just commencing tour of home service. Write, BANDMASTER, 2nd Black Watch, Perth.

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L'ILE DES FEES—F.O., 4/6; S.O., 3/-; P.C., 1/-; E.V., 6d.; E.P., 6d.
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The **NEXT ISSUE** of **"THE ERA"** will be published on

THURSDAY, MAY 19.

Advertisements intended for that issue must reach this Office by first post Wednesday morning, May 18th.

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WANTED, immediate Engt. as Conductor-Pianist or Self; experienced all branches; up-to-date library; highest references. HILL, 19, Grant-street, Cleethorpes.

WANTED Known, Piano-Conductor or Baton, combine Violin; library; highest references; any business; any distance. GABRIEL, Buckingham House, Millbay-road, Plymouth.

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WANTED, Engt. Violinist, Rep.; experienced; evenings preferred. Apply, VIOLINIST, 49, Fairbridge-rd., Upper Holloway, N. 19.

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WANTED, Engagement by Violinist, young gentleman, cinema and dance. 32, Granville-square, King's Cross.

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WANTED, Engt. by experienced Orchestral Violinist, rep. or lead; Portsmouth district preferred. Letters only, G., c/o 5, Thayer-street, W. 1.

WANTED, engagement by first-class Violinist; fully exper.; any bus.; up-to-date library if required; good leader or conductor.
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WANTED, Summer Engagement, Cornet and Trombone Players; best refs. Messrs. CLARK and TRUMAN, Grand, Derby. TRUMAN, 15, Lyndhurst-street, Derby, or Grand, Derby.

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WANTED Known, Engt. by exp. Clarinettist, cinema or season engt. preferred. Apply, 81, Bentley-street, Cleethorpes, Lincs.

WANTED Known, Clarinet desires engagement through theatre closing; experienced cinema, variety, or theatre. SANDISON, Grand Theatre, Bolton.

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WANTED Known, brilliant Double Bass; experienced Symphony and Operatic work, open to accept engagement; any business; May 16. BASS, 84, Barrington-road, Brixton.

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WANTED, Engt. at seaside, by Double Bass; hotel, café, or municipal; no pictures; experienced and reliable. Box 597, "The Era."

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WANTED Known, lady 'Celliste, experienced, now disengaged; hotel, café; would deputise; London or seaside. 24, Manchester-street, W.

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WANTED (through misunderstanding, Broadstairs, 20 weeks) engagement by THOS. MARKHAM, OBOE or OBOE and COR ANGLAIS, either pitch. 151, Osborne-road, Brighton (late of Manchester).

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WANTED, Engagement by Flautist; any business; either pitch; at liberty May 23, or open immediately. Address, KNIGHT, Theatre Royal, Edinburgh.

WANTED Known, MISS LENA CAMERON, Flautist, disengaged. 17, Barnard-road, Clapham Junction, S.W. 11.

WANTED, Engt. by experienced Flute and Pic.; first-class refs. Address, FLAUTIST, Palace, Attercliffe, Sheffield.

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WANTED Known, Organiste-Pianiste, orchestral or relief disengaged; 10 years' experience. ORGANISTE, 47, Ormiston-road, Shepherd's Bush.

WANTED, Engt. by exp. Pianiste-Organiste; solo or orch; would deputise. PIANISTE, 210, Clapham-road, S.W. 9.

WANTED, Engt. by first-class Pipe Organist; Orchestral or Solo; 6 years' experience. ORGANIST, 31, E. Dulwich-grove, S.E.

WANTED, Engt. by Organist, gent.; pipe or otherwise; now vacant. Box 515, "The Era."

WANTED, Known, £5 Premium offered by Cinema (pipe) Orgt.; orch. or solo, wide exp., for Post in Midlands or North. MUS. BAC., c/o Box 534, "The Era."

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WANTED, by Pianiste (Orch. or Solo), Cinema; used to Tavan, &c., seaside pref. Good refs. Apply, Box 633, "The Era."

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WANTED Known brilliant Solo Pianiste, with knowledge of orchestral work, desires re-engt.; thor. exp. cinema, café, or concert work; can double reed organ; good refs. PIANISTE, 38, Adelaide-square, Windsor.

WANTED Known, disengaged, Lady Pianist; classical dances or relief; cinema. F., 5, Bramerton-street, Chelsea, S.W.

WANTED, Hotel or Café, by brilliant Orchestral Lady Pianist; would deputise. M. D., 16, Princess-road, Finsbury Park, N.

WANTED, Engt., thoroughly experienced Orch. Pianiste; over 10 years' cinema work; town only. M. WARWICK, 54, Roden-street, Holloway, N. 7.

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BIRMINGHAM COMPANY'S NEW VENTURE.

"THE WAY BACK."

Melodrama, in Three Acts, Produced by the New Playa Production Company, at the Alexandra Theatre, Birmingham, on Monday, April 25.

Violet Boynton .. Winifred Broomfield
Flora Walker ..... Lottie Thornton
Mrs. Boynton ..... Myra A. Pratt
Winifred Musgrave .. Ethel M. Heaton
Philip Shelton (alias Vincent Chadmarsh) ..... Percy Edgar
Caleb Musgrave ..... A. W. Kimberley
Ishmael Drustein, Leonard G. Goldsack
Jake Smith ..... Clifford Read
James James ..... C. Bruce Evans
Nat ..... William S. Royal
Harry Boynton ..... John S. Madeley
Williams ..... Frank H. Gray
A Burglar ..... Frank S. Doody
Jack Musgrave (alias Shiner) H. Hoyle Whaite

The nature of the experiment which is being undertaken at the Alexandra at Birmingham was recently noticed in "The Era." Dr. Hoyle Whaite has had a number of his plays performed by amateurs for sweet charity's sake. He now seeks to enter on a large sphere, in the hope that a professional company may be established on communal lines to present new plays. For the week he is his own manager. "The Way Back" is melodrama of the style which Alexandra audiences are accustomed to, but Dr. Hoyle Whaite's "Supercrank" (to be given on Wednesday at a matinée) is rather out of the ordinary.

The story revealed in "The Way Back" has to do with Jack Musgrave, who erred to help a friend who failed to make good, and in consequence had to make a sudden departure from the paternal roof. Spurned on his return, he drifts into crime, and becomes acquainted with Vincent Chadmarsh, a master-hand in crime. The appearance of Violet Boynton (who is seeking a missing article) in the thieves' habitat, kindles the flame of love in Jack's heart; and an opportunity to rehabilitate himself under compromising circumstances occurs when Violet's father leaves home, depositing diamonds of great value in her care. Chadmarsh and Jack are both on the scent, the former as a stockbroking friend of the family, who intends to carry out his nefarious purposes at their expense. Jack, however, also gains admittance, ostensibly as a detective, but, of course, is recognised by Violet and Vincent. Musgrave père and Vincent have agreed to protect the treasure during the absence of Boynton, senior, but, distrusting Vincent after Jack's disclosure, Violet hands the diamonds over to her sweetheart for safety. There is a strong dénouement, in which the real villain is confounded and loses his sweetheart (Musgrave's daughter), while Jack is reconciled to his father on conditions, and Violet promises to wait for their fulfilment.

The intense acting of Mr. Percy Edgar deserves every praise. He was confident and resourceful, as a villain should be. Mr. A. W. Kimberley was capital as the widower, Musgrave. Mr. H. Hoyle Whaite had a difficult rôle to assume. He was quite forceful in his dialogue with Vincent, and also gave the right impression that he was uneasy under the roof which sheltered his former friends, though he was not altogether convincing in this respect. Miss Winifred Broomfield scored a success as Violet, and won entire sympathy. Miss Pratt was pleasing as Mrs. Boynton, and Mr. Madeley was adequate in carrying off the lighter side as the somewhat dandyish son.

FREEMASONRY.

GREEN ROOM LODGE.

The Green Room Lodge, founded in 1903, held its eighteenth installation meeting at the Hotel Cecil on Friday, the occasion bringing together a large gathering to witness the enthronement of Mr. Leslie Stiles. Among those present were Messrs. Harry Nicholls, P.G.Std.B., J. D. Beveridge, L.R., Charles Macdona, L.R., J. H. Ryley, L.R., E. Vivian Reynolds, L.R., Douglas Gordon, Albert E. Raynor, and J. R. Crauford (Pastmasters of the Lodge), Messrs. Alfred A. Harris (the reigning Master), Leslie Stiles (Master elect), Hubert Harben, Lewis Sydney, Frank Arlton, S. Major Jones, Vincent Erne, B. Henderson Bland, Basil Charlton, George Tully, Ernest Graham, H. Nye Chart, L.R.; F. W. Permain, Robert Minster, Cyril Cattley, T. N. Weguelin, Oswald Marshall, D.P. Imbert-Terry, W. Luff, Sam Livesey, E. Taylor Platt, C. V. France, Edward Combermere, Leonard Shepherd, Fred Groves, Thalberg Corbett, E. Coventry, D. A. Clark-Smith, Fewlass Llewelyn, P.M., P.P.G.D.C., P. Percival Clark, J. H. Beaumont, J. Cabourn, Charles Cruikshanks, P.A.G.Std.B., and the Rev. W. P. Besley, P. Grand Chaplain of England.

The lodge was opened by Mr. Alfred A. Harris, with the assistance of his officers. Messrs. George Mallett and P. Percival Clark were candidates for admission to the second degree of novitiation, and the latter gentleman being in attendance was admitted to the privileges pertaining to the advanced stage.

Mr. E. Vivian Reynolds then presented Mr. Leslie Stiles, the Master-elect, to receive the benefits of installation at the hands of Mr. Alfred A. Harris.

The new Master, Mr. Leslie Stiles, appointed and invested his officers as follows:—Alfred A. Harris I.P.M., Hubert Harben S.W., Frank Arlton J.W., Rev. W. P. Besley, P.G.C., Chaplain, Harry Nicholls P.G.Std.B., secretary, E. V. Reynolds D.C., S. Major Jones S.D., Vincent Erne J.D., Henderson Bland I.G., Lewis Sydney, organist, Basil Charlton, Almoner, and Messrs. George Tully, Ernest Graham, Sam Livesey, E. Taylor Platt, C. V. France, and Edw. Combermere as stewards.

Mr. Charles Macdona, P.M., L.R., elected by the brethren as treasurer, and Mr. E. J. Nesbitt, re-elected as Tyler, were invested with the collars, &c., of their respective offices.

It was resolved that Mr. Gerald Maxwell, P.M., P.A.G.D.C., the third Master of the Lodge, who held office in 1905-6, be asked to accept honorary membership.

The report of the Audit Committee was received, adopted, and ordered to be placed on the minutes.

After the transaction of business the brethren and their guests adjourned to dinner. Subsequently the customary loyal and Masonic toasts were duly honoured.

LONDON SUBURBAN THEATRES

KING'S, HAMMERSMITH.

The Carl Rosa Company opened a month's season at the King's Theatre on Monday, with a finished and artistic performance of Saint-Saëns' dramatic opera, "Samson and Delilah," one of the most brilliant efforts which the company has given on a remarkably successful tour. Since leaving Covent Garden at the end of November, the principal Carl Rosa Company has been considerably strengthened, and it probably now stands as high as at any period in its long and distinguished history. Orchestration and concerted singing on Monday were both admirable, but "Samson and Delilah" is essentially an opera which depends for its appeal on the skill of the principals, and of this there was abundance. In the name parts Mr. William Boland and Miss Doris Woodall each achieved a distinctive triumph, and at the end of each act were repeatedly called before the curtain by the delighted and enthusiastic audience. Their vocalisation was peerless and their acting the embodiment of dramatic emotion. Mr. Kingsley Lark's vigorous voice was heard at its best in the comparatively small score of the High Priest, whilst in Harry Brindle was a picturesque old Hebrew, whose robust singing was a feature of the first act. The smaller parts were ably filled, but a meed of praise must be reserved for Mr. Harry Clindon's Satrap. Mr. Henriquez de la Fuente, who conducted with his accustomed skill, was accorded a call, all to himself,, by an audience as large and appreciative as has been seen at this theatre for some time.

THE KENNINGTON

Amongst the variety turns at the Kennington this week, the popular comedian, Sid Cotterell and company, in "His Night Out," test the visible faculties of the audience. Miss Dorothy Larkin, the blind Welsh soprano, sang three numbers; apart from a sweet voice, this artist's clear enunciation is to be commended. Laura and Kaley, as two chattering schoolgirls, were also well received, the dainty dancing of the one, combined with the eccentric dancing of the other, eliciting loud applause. Newhouse, Merrill and Daisy were responsible for a clever comedy cycling act, which proved much to the liking of the audience. The "XentriX," a new act, is dealt with elsewhere.

WIMBLEDON THEATRE.

That charming "musical comedy," or perhaps more correctly "comic operette," "The Lilac Domino," is the pleasing attraction here this week. The company which Messrs. Macdonald and Young, in conjunction with Mr. Robert Courtneidge, present is a gifted one in every respect. Miss Billie Bell, both in appearance and in singing, makes a fascinating Georgine, while Miss Irene Lister is charmng as Leone. Highly amusing is Miss Isa Bowman as the Baroness. Mr. Colin Hunter is handsome, and proves his possession of a pleasing voice as Andre, while Mr. Fred Colley and Mr. Gordon McConnell cause abundance of merriment in the drolleries and comicalities of the parts of Prosper and Norman. Mr. Frank Barclay is all that can be desired as Cornelius Cleveden, and Mr. Leonard Lowe deserves praise for his acting as Elliston Deyn. Mr. Horace Booth does good service as Carabana, while Mr. Oliver Barratt and Mr. J. McDougall sustain the parts of Maximilian, a waiter, and Parker, the butler. The operette was heartily received. Several numbers were encored, especially the clever burlesque dance in Act II.

GRAND, CROYDON.

Mr. Dennis Eadie, with Miss Hilda Moore and a London company, commencing a short tour, are presenting "A Social Convenience" here this week.

The popularity of Mr. Eadie is well known, and his appearance on Monday evening was the occasion of a most generous reception on the part of a large audience. In company with Miss Hilda Moore, he was recalled many times throughout the evening. He was also well supported by the other members of the cast.

Owing to the coal restrictions, travelling in Croydon is a matter of some difficulty, and it was, therefore, a kindly thought on the part of Mr. Royce, the general manager, in studying the convenience of his patrons, in putting the performance forward by half an hour in order that the last trams might be caught.

WATFORD PALACE THEATRE.

Patrons of the Palace turned up in large numbers on Monday evening to extend a hearty welcome to Tom Shenton and his company in his 1921 edition of "Nights of Gladness." There are two or three notable alterations in the cast from the previous visit. The comedians are Harry Morgan and Will Shenton, which means that humour is strong throughout. The latter is particularly funny and clever in his song and dance, "Fearless Fred." Miss Ethel Leslie has a pleasing voice, and gains loud applause for her charming rendering of "I Found You Among the Roses" and other numbers. Miss Marie Claire is as vivacious as ever, both in her singing and dancing. Mr. Tom Shenton has some capital songs, and executes a clever dance with Miss Phœbe Llewellyn. His monologue "The Shooting of Dan McGrue" is most effective, and quite as popular as when given last time. The chorus is remarkably good, and has been well trained. The revue is well dressed and presented, and goes with a good swing under the able musical director, Mr. Leslie Russell.

WINDSOR NEW THEATRE ROYAL.

"The Naughty Wife" is given here this week by Messrs. Macdonald & Young's excellent company. The character of Hilary Farrington is in the capable hands of Mr. Frederick Burtwell, who gives a highly entertaining portrayal of the deserted husband. He is ably assisted by Mr. Ernest H. G. Cox, who is extremely effective in the rôle of Darrell McKnight. Mr. Leslie Vallance depicts Bishop Kennelly very naturally. Mr. George Hudson is very good as Carter, and Thompson, the chauffeur, is safe in the hands of Mr. Charles Mackay. Miss Billie Sinclair submits a fine study of Eloise Farrington, the erring wife. Miss Rita John does clever work, and plays Nora Gail with great charm, whilst Miss Grace White is successful as Annette the Maid. The tour is under the direction of Messrs. Lionel Bute and Frank Bell.

"SWEET WILLIAM."

Comedy, in Four Acts, by Keble Howard, Produced at the Shaftesbury Theatre, London, May 4.

William Robin Crisp ....George Tully
Lt. the Hon. Cecil Plumley
Cyril Raymond
Mrs. Melhuish .....Pollie Emery
Lady Ilott .....Susie Vaughan
Helen Ilott .....Violet Graham
Audrey .....Cathleen Nesbitt
Mr. Twiss .....George Elton
Herbert Langmore .....John E. Coyle
Paxton .....Rosaline Courtneidge
A Police Sergeant .....Fred Powell

Mr. Keble Howard is convinced that on the whole beauty is the rule in life and ugliness the exception. His hero, William Robin Crisp, a man we should love to meet in real life, is an exponent of this "sunshiny" theory. A rising young artist, he lost his right hand while serving in the R.A.F. during the war. Was he dismayed at finding himself minus a means of making a livelihood with £250 and a small pension? Not a bit. With the cheeriest optimism he set himself to reconstruct his art, left-handed, and had just received payment for his first successful picture when the play began. In his ramshackle studio at Chiswick Robin gets a letter from the girl he half-loved breaking off their engagement. "Dumb Crambo, nice dark hall, nice blouse, transparent sleeve," is his explanation of the engagement to his friend Plumley. Does Robin break down and rail against fate? Not he. He labels it a "jolly plucky letter," and thinks more ardently than ever of a pair of hazel eyes that he had met on the District Railway, on the top of a 'bus, and on the towpath.

Scarcely has his best of friends left him at his easel than in comes Hazel Eyes to inquire timidly the way to Love Lane, where she is to collect rents for her rich aunt, Lady Ilott. The irrepressible Robin manages to make love to her while describing the route, and like a modern Romeo turns up the same night in Lady Ilott's garden. Like Juliet, his lady-love leans from her balcony in the moonlight and listens to his passionate protestations. Enraptured, Robin climbs over the balcony into Helen's room, and they have just plighted their troth on Audrey's Bible when Auntie Ilott appears. The tempest that follows does not dismay the ecstatic lovers, and the next morning splendid preparations, including two dozen eggs, a huge pot of jam, and a bottle of champagne, are being made in the studio for the wedding. Everything happens as it ought to, in the jolliest fashion. Audrey's pretty cousin Helen is so fired by their happy example that she casts off the trammels of Lady Ilott, and is on kissing terms with the delightful Plumley before she has known him an hour, he having followed Robin's advice, "When you see the girl you want—pounce!"

The play is full of joys that come with the sunshine, sweetness, laughter, and happiness. The author has written it with a deft and sure touch, and the actors get exactly the right atmosphere of light-heartedness.

There is a delightful little scene between Audrey and her aunt's agent, Mr. Twiss, a dried-up, prosy little man, encouraged by the girl in his love-making, as she mistakenly believes that Lady Ilott is the object of his affections. It was hardly wise to make the same sort of misunderstanding the basis of a scene between Helen and Plumley in the last act, although it was most agreeably played by Miss Violet Graham, excellent as Helen, and Mr. Cyril Raymond, a sympathetic and manly Lieutenant Plumley.

Mr. George Tully received a particularly warm welcome on his return to the London stage, after a year's absence. As Robin he gets the happy-go-lucky quality, the simplicity, and the lovableness of the man into his impersonation with admirable effect. Miss Cathleen Nesbitt is capable of much more strenuous work than the part of Audrey affords, but she plays it gracefully and with pleasing freshness and sincerity. Mr. George Elton gives a remarkably clever little sketch of dull and slightly pompous Mr. Twiss, and Miss Susie Vaughan puts the right note of vigour and determination into the character of Lady Ilott. Miss Polly Emery and Mr. John E. Coyle went for broadly comic effects and got their laughs, but they were both too farcical for a comedy. Miss Rosaline Courtneidge made an excellent impression as a pert and pretty parlour-maid.

The play was received with much enthusiasm. In response to repeated calls for "author," Mr. George Tully, after looking in vain around the house, announced that the author was not to be found, and refused to say anything further except "Thank you very much."

THEATRICAL AGENCY COMPLAINTS.

WHEN LICENCE CAN BE REVOKED.

The Public Control Committee of the L.C.C. met specially on Friday to investigate complaints made by members of a touring company against a licensed employment agent.

According to Mr. Olley, the Public Control Officer of the Council, there were two complaints, one by a costumier, who said she had not been paid for costumes, and another by members of the company, who were stranded on two occasions, in regard to one of which back payment was subsequently made as a result of action by the Actors' Association.

In regard to the complaint as to non-payment of costumes, Sir Geo. Piggott, Chairman of the Committee, observed that the County Council was not going to be made a debt collecting agency.

Mr. Lugg, secretary of the Actors' Association, described how the company was stranded, and how he subsequently interceded and got payment for the company. The company was set going again and was once more stranded.

The agent contended that there was no documentary evidence of any of the allegations, and declared that in regard to the second tour he was not responsible.

The Committee intimated that it was useless proceeding with the matter, inasmuch as there was no power to revoke a licence, though the matter complained of could be brought forward at the next annual licensing meeting if Mr. Lugg cared to raise it then. The question of the licence could be considered then if there were opposition.

REPERTORY PLAYERS' PRODUCTIONS.

CREPE-DE-CHINE.

Domestic Diversion in Three Acts, by W. Edward Stirling and F. Brett Young, Produced by the Repertory Players at the Kingsway Theatre on Sunday, May 8.

Monica Meadows ..... Gipsy Ellis
Billy Keppel ..... W. Edward Stirling
Bearer of a Telegram .....Edith Martyn
Mrs. Meadows ..... Edith Hunter
Judith Gretton .....Margaret Vaughan
Dora Martin ..... Clelia Field
Robert Martin ..... Howard Rose
Jim McKee ..... Eric Lugg
Herbert Meadows, C.B.E.
Sebastian Smith

Starting as a domestic comedy and ending as a riotous farce, "Crêpe-de-Chine" was the means of a good deal of hearty amusement on Sunday night. Billy Keppel, the "funny" young friend of the family, was nursed in hospital by charming young Dora Martin, whose husband has been fighting in British East Africa for four years; and we discovered the rather thin plot when Billy in a moment of overwrought absent-mindedness mistakes her dainty nightdress for a handkerchief, and puts it in his pocket. Dora's sisterly kiss upon Billy's brow at the moment of her husband's arrival, and the later discovery of a pair of torn trousers up in Dora's room, all help to work up the situation. Things are brought to a head when Billy attempts to return the nightdress. After a very prolonged series of explanations, in which the whole family reappear in their night attire, the contretemps is cleared up satisfactorily, and Billy's engagement to the younger Dora is finally agreed to by the very chilly and somewhat mystified father of the family.

Although the plot is of little consequence there are some good attempts at characterisation in the play. Jim McKee (who was magnificently played by Mr. Eric Lugg) is a very breezy Canadian, who drifts in with Robert Martin, and there is some excellent writing in the characters of the profiteering father and the delightfully placid mother. Miss Clelia Field looked very pretty and played very charmingly as Dora; a vivacious little study was given by Miss Gipsy Ellis as the younger sister, and Mr. W. Edward Stirling (co-author of the play) made a light-hearted figure of the irrepressible Billy. Mr. Howard Rose did the best with the part of Robert Martin, which is not very convincingly written, and a particularly clever piece of acting was given by Miss Margaret Vaughan as a frank young cousin of the family. Mr. Sebastian Smith and Miss Edith Hunter did well as the parents. The play was produced by Mr. Arthur Whitby, and was preceded by an hitherto unacted play by Anton Tcheloff, entitled

"The Anniversary."

Kusma Nicolaievitch Khirin
Arthur C. Goullett
Andrey Andreyevitch Shipuchin
Claud Allister
Tatiana Alexyevna ..... Elinor Hare
Nastasya Fyodorovna Merchutkina
Norah Nicholson
Head of the Deputation
C. Jervis Walter

Like most of the great Russian dramatist's one-act plays, "The Anniversary" is a wild farce. The scene is a small provincial bank in Russia, and the ancient bookkeeper is attempting to draw up a report for the shareholders' meeting that day. He is interrupted by the bank's conceited chairman, an old woman who is trying to right some wrong which has nothing to do with the bank, and by the chairman's garrulous young wife. When the shareholders appear the bookkeeper and the chairman are found supporting two fainting and exhausted women. The playlet was acted with great spirit by Mr. Arthur C. Goullett as the bookkeeper, Mr. Claud Allister as the manager, and Miss Elinor Hare and Miss Nora Nicholson as the wife and the old woman.

"PERICLES" REVIVED.

There were scenes of immense enthusiasm at the Old Vic. on Monday, when "Pericles" was seen again in London after being neglected for many years. Mr. Robert Atkins and his splendid company were called and recalled before the curtain a dozen times. "Pericles" is a good play with a popular ending, and plenty of action and change of scene. How much of it is Shakespeare does not matter vitally, but one or two of the best scenes and isolated phrases throughout the play suggest the great master's hand.

We have nothing but praise for Mr. Atkins' production, while Mr. Wilfrid Walters' simple settings were very satisfying. Mr. Rupert Harvey was particularly good as Pericles, a difficult part to sustain and make at all convincing, but he was excellent both as the young adventurer over the seas, and later as the middle-aged man broken with grief at the supposed loss of wife and daughter. Miss Mary Sumner made a fresh and beautiful study as Marina, and Miss Florence played very finely as Dionyza. The Cleon of Mr. Ernest Milton and the Simonides of Mr. Austin Trevor were both very good, and two fine pieces of characterisation were given by Mr. Wilfred Walter, who opened the play as Antiochus, and later appeared as Cerimon.

A number of parts were portrayed by Mr. Andrew Leigh (who touches everything he does with individuality), Mr. D. Hay Petrie, and Mr. Francis Langley, who was exceedingly good as Lysimachus at the end of the play. Miss Jane Bacon, Miss Marion Lind, and Mr. Alan Watts also played very interestingly, and Mr. Robert Atkins satisfied himself with reading the part of Gower between the acts.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Harry Mountford—Wednesday, May 11.
Lytton Grey—Thursday, May 12.
Francis—Thursday, May 12.
Lady de Frece (Vesta Tilley)—Friday, May 13.
Wilfred Draycott—Friday, May 13.
Fred Durham—Friday, May 13.
Lieut. Albini—Friday, May 13.
Sir Squire Bancroft—Saturday, May 14.
Sir Hall Caine—Saturday, May 14.
Carl Hertz—Saturday, May 14.
Frank Gillmore—Saturday, May 14.
Winnie Browne—Saturday, May 14.
Matheson Lang—Sunday, May 15.
Ida Rene—Monday, May 16.
Sir John Hare—Monday, May 16.
Shaun Glenville—Monday, May 16.
Ellis Jeffreys—Tuesday, May 17.
Fred Griffiths—Tuesday, May 17.

"REGGIE REFORMS."

A Farcical Comedy, by Irene Bubna and E. Camiller, Presented at the Everyman Theatre on May 2.

Matthews ..... Noel Morris
Mr. Abbott ..... Harold Scott
Col. John Gregory .. Leslie J. Banks
Reggie Gregory .... Nicholas Hannen
Mr. Beryon ..... Douglas Jefferies
Mrs. Beryon ..... Margaret Carter
Mavis Beryon ..... Dorothy Cheston
Flint ..... William Armstrong
Rexine Duval ..... Edmée Dormeuil
Jake ..... Anthony Holles
Sheila Barnes ..... Faith Faber

There are obligations about this play, otherwise it would be difficult to understand why its production should have interrupted the successful show season at the Everyman. There is some amusing stuff in "Reggie Reforms," but the whole play needs reconstructing. It literally falls to pieces at the end of the first scene of the second act, and there is a good deal of repetition and rather tedious dialogue in the first act. There is some good fun, some of which sails very near the wind, in the scene called Flint's Study. It is here that Reggie is brought by his uncle, a blustering, retired Indian Colonel, to be made into a "man of the world," after having been turned down by a modern young woman in the first act. One of the tutors at Flint's "Institute" is a very chic young French girl, and after a stiff whisky and soda, which he is given as a tonic, Reggie becomes an apt pupil. So much so that after three months Mlle. Rexine has to reprove him for his forwardness, and his uncle has a shock when he sees the bills for drinks and suits, not to mention the bouquets for musical comedy ladies. Mavis, who rejected him for a namby-pamby in Act 1, becomes very jealous of his new friends in the last. In such a piece, which is frank farce, the sentimental reunion of the Colonel with his former love seemed somewhat out of place.

Whatever success the play achieved on Monday is due very largely to the acting. In many ways Mr. Nicholas Hannen has never done anything better than his impersonation of Reggie.

In the mildly drunk scene in the Institute, he introduced all sorts of clever little subtleties and movements that made an almost polished study of a very farcical character. Mlle. Edmée Dormeuil made a very fascinating and vicacious person of Rexine, and an excellent piece of characterisation was given by Mr. Leslie J. Banks as the Colonel. Mr. Harold Scott is to be congratulated upon making so much of a small part as Mr. Abbott, and Miss Dorothy Cheston acted well as Mavis Beryon. Mr. William Armstrong played amusingly as Flint.

Preceding "Reggie Reforms" was an Episode by Irene Bubna, entitled "The Toast."

Captain Ivan Moshinski
Douglas Jefferies
Lieutenant Sacha Pedotski
William Armstrong
Lieutenant Vladimir Gorski
Noel Morris
Preck ..... Harold Scott

It is a slight sketch, in which an officer in an old Polish Castle is killed by the shock of seeing what he thinks is a ghost. In reality it is a fellow-officer who is playing a practical joke with him. It was well acted by Mr. Douglas Jefferies as the Captain, Mr. William Armstrong as the highly-strung victim, Mr. Noel Morris as his foolish companion, and Mr. Harold Scott as an old retainer.

Both plays were produced by Mr. Allan Wade.

RETREATS FOR CATHOLIC ACTRESSES.

TO THE EDITOR OF "THE ERA."

Sir,—In response to the request of several members of our profession, the nuns of the Convent of Our Lady of the Cenacle have kindly inaugurated a series of one-day retreats. These are given on the first Sunday of each month. The first was in March, and since then the attendances have grown steadily, but it is felt that many more would be glad to avail themselves of these quiet days if they were more widely known.

The day begins with an instruction at 12 (noon), and ends with Benediction of the Blessed Sacrament at 5 p.m.

Lunch and tea are provided, to meet the cost of which we are invited to give what we like according to our purse.

The convent is reached from Leicester-square by Tube to Finsbury Park, and from thence by the 105 'bus. The journey takes half an hour and the fare is sixpence.

These retreats are for members of the profession only. The next is on Sunday, June 5.

Applications should be made to the Reverend Mother, the Convent, 63, Stamford Hill, N. 16.

I enclose my card and remain, faithfully yours, "NUMBER 213."

Actors' Association, 32, Regent's street, W., May 6, 1921.

POLYTECHNIC SCHOOL OF SPEECH-TRAINING.

On Thursday the students of the Polytechnic School of Speech-training gave a performance at King George's Hall of "Midsummer Night's Dream." The students were rather handicapped at the start, as they had no scenery to help them, their background being curtains rather inadequately lighted. The four lovers' parts were all taken by girls. Hermia was sincerely acted by Gwen Thorpe, but the Helena of Gwen Nicholas lacked strength and character. The swashbuckling Lysander was well played by Kathleen Bayliss, who was excellent in the more dramatic passages. The Demetrius of Dieudaine Gleave seemed to be a man of feeble voice. The Quince of Hubert Hickose and the Bottom of Frederick Natting stood out among the artisans of Athens, Bottom being made a fine figure of fun. Theseus, Duke of Athens, played by Richard Buckley, was a distinctive figure, with the right air of authority, and Egeus, father of the tearful Hermia, was convincingly played by Cecil Howard. In the wood scene too much time was given to the dances of the fairies, who appeared to have been inadequately rehearsed. The Puck of Ethel Millns was rather a colourless study. Jessie Rowlands, as Titania, Queen of the Fairies, spoke her lines quite well. Oberon, interpreted by Millicent Reed, was admirably acted. Among the rest the Hippolyta of Irene Clements and the Flute of William Morley deserve mention. The play was produced by Mr. Horace Sequeira.

FRENCH PLAY SEASON.

"L'EPERVIER."

Play, in Three Acts, by M. Francis de Croisset, Presented at the Princes Theatre on Monday, May 2.

Sardeloup ..... M. Malavie
Mme. De Tierrache ..... Mme. Dehon
Gerard Duclos ..... M. Saulieu
Beatrice ..... Mme. Fabry
Rene ..... M. Roger Monteaux
Marina ..... Mlle. Madeleine Lely
Charles Terrand-Duperre .. M. Nangis
Jean ..... M. Raoul Torio
Erik Drakton ..... M. Severin
George ..... M. Andre Brule
Le Prince ..... M. Denieres
Mme. De Sauonclair .... Mme. Berny
La Baronne ..... Mme. Chartrettes
Sanonclair ..... M. Mondos
1st Young Man ..... M. Max Alex
2nd Young Man ..... M. Denty
Smitson ..... M. Hemery
The Head Waiter ..... M. Totah

The brilliant French company at the Princes Theatre on a far too short visit, presented on Monday night "L'Epervier," by M. Francis de Croisset. An English adaptation by Mr. Edward Knoblock was first seen at the Royalty Theatre, Sept. 18, 1916, where it had a very short run, the performances numbering only 32. It is difficult to see why it did not catch the fancy of the public, for it is a good, thrilling piece of melodramatic fare, and affords some first-rate acting chances.

The story is of an attractive adventurer, Comte George de Dasetta. His beautiful wife Marina loves beautiful things, and to obtain them for her and so keep her love George plays cards for high stakes and sees that he wins, his wife aiding him. One of their victims is young Rene de Tierrache, who, although half engaged to a young girl, has fallen desperately in love with the Countess. She is deeply touched by his devotion, and returns his love. At a house party Marina tells her husband that she will not help him to cheat again, but he overpersuades her, and together, at poker, they fleece a rich American of a large sum. Rene, watching, sees the Countess pass a card to her husband, and later, in a tempestuous scene, he scarifies her with furious, indignant words. She tells her husband that they have been detected, and after the first shock George leaps to the conclusion that the reason why Rene had not denounced them publicly must be that he is Marina's lover. He is dragging his wife away when Rene calls to her, and Marina turns back to him, leaving her husband to go away alone. Eight months later the Hawk has fallen on evil days. He has nothing to live for; no one to make money for. He calls at the hotel of the kindly American to arrange to set his wife free to marry Rene. He is a sorry figure; shabby, ill, unhappy, and has started the drug habit. He makes one condition to the divorce—his wife shall make the request herself. She does, and is touched to such infinite compassion by the change in the man and the knowledge that it is through love for her that he reached such depths, that she goes back to him, accepting the American's offer to provide her husband with a chance to make money honestly. The perfection of technique reached by the French company is very apparent in M. de Croisset's play. The part of the Comte is brilliantly played by Mr. Andre Brule, who created it in Paris. M. Brule gives a fine temperamental impersonation of an unscrupulous man, gay, confident and irresistible in the time of his success, wretched and broken when he has lost the one thing he lives for—his wife. It is a remarkable piece of acting, of an exceptionally high order, and held the audience spellbound on Monday night. Mlle. Madeleine Lely is indescribably charming as Marina—so charming that one understands the infatuation of her husband and Rene—and is deeply affecting in the emotional scenes. A singularly clever performance is given by M. Roger Monteanx as Rene, a fine, reserved piece of acting, for the most part, with some effectively worked outbursts. M. Severin was excellent as the bluff American, and very good work is done by Mme. Dehon and M. Saulieu.

THE PAX ROBERTSON SALON.

An intellectual and literary treat was afforded by the Pax Roberteon Salon at the last performance of their spring season, held at the Margaret Morris Theatre. The opportunity was given of making what in many cases was probably the first acquaintance with one of Henrik Ibsen's lesser-known plays, "St. John's Night," translated from the Norwegian by Miss C. A. Arfwedsen. Being the poet's second essay into dramatic work, and his first three-act play, "St. John's Night"—as pointed out in the reading by the translator that preceded the play—shows not a little of the dramatic skill and recognised genius of his later works if at times the technique is open to reproach. One is, however, forcibly struck by its lightness and its humour, as compared with the better-known Ibsen. It is a quaintly conceived if somewhat thinly constructed fantasy founded on the folklore of the writer's native country, introducing fairy tales familiar to the young Norwegians of the period.

The central character is an imaginative and dreamy-eyed young girl, Anne, living with her step-mother and step-sister, who look down on her as half-witted for her faith in the fairy world. On St. John's Hill on Midsummer's Night legend has it that to those who truly believe, it is given to see the fairy folk, and here Anne sojourns with Johannes Birk, a young student who is engaged to her step-sister. Before them, in the side of the hill, the fairy tale episodes are enacted, the while the sceptics, amongst whom are Anne's step-sister and an affected young poetaster, look on unaware of what is happening before their eyes.

The fantasy was played with a fittingly whimsical touch by Miss Pax Robertson, who made Anne a strangely winsome and fascinating figure, and a well-chosen cast of young players. Particularly good were Mr. Cyril Cobb, whose polished and thoughtful portrayal of Johannes, and Mr. Cyril Stanislaw, whose extravagantly-drawn and egotistical young poet, stamp them as promising young actors. Miss Catherine Robertson was never out of the picture in the rather difficult part of the modernised step-sister, whilst the performances of Miss Catherine Lewis and Mr. Ralph de Rohan as Anne's Step-mother and Grandfather were excellent character studies.

When It's No Use Pretending.

THE PRACTICAL WOMAN AND HER GREY HAIR.

THE gayest of us have our moments of hollow depression. Sooner or later we all have to give up pretending, even to ourselves, and relapse into unhappy candour.

At no time, if one is a woman, does one feel more acutely miserable than when one faces one's mirror in a clear cold light and marks the first signs of the "going off" of one's charms. I know a very charming and sophisticated woman whose nightmare is that she may one day find herself in the situation beloved by novelists—that is, alone or nearly alone, on a desert island. "Just fancy," she wails, "having no comb or looking glass or hairpins, and, worst of all, no tammalite. Because, do you realise, that I should actually be grey?" To see her soft brown hair one would suspect her of perverting the truth. But she frankly assures her friends that her hair would be nothing without an occasional timely application of a tonic made of bay rum and pure tammalite. "It brings out a good colour," she affirms, "besides making one's hair beautifully healthy. Why, I was in despair a year or two ago, because my hair was growing grey in streaks. But since I discovered tammalite I haven't the slightest difficulty in keeping my hair its normal shade."

And what a difference beautiful hair makes to any woman. It excuses plainness, it enhances beauty. What man pictures the woman of his dreams with anything but soft, abundant hair? From Rapunzel to Mélisande, there is something romantic about lovely locks. It is deplorable nowadays to see naturally beautiful hair ruined by neglect, curling irons, harmful shampoos, and the like. Many girls, otherwise careful of their good looks, think nothing of going to bed without brushing their hair. Without constant brushing the hair can never attain to that glossy "sheeny" look that is so delightful. A good brushing for fifteen minutes night and morning should be included in the discipline of every woman, plain and pretty. A stiffish brush should be used, and it should be always scrupulously clean.

It is not good enough to use just any shampoo when washing the hair. Care should be taken to find the very best one, and then to keep to it. A really excellent idea is to use only stallax granules which are obtainable at all good chemists. A teaspoonful of stallax is sufficient for each shampoo, so a 1lb. package will last for a long time.

This very simple shampoo gives splendid results. The delicious foaming lather it makes not only cleanses the hair thoroughly, but brings out every atom of its latent colour and brightness. The hair dries quickly, and though beautifully soft, it is quite manageable.

When the scalp is inclined to be dry, and the hair brittle, it is a good plan to massage it with olive oil before giving it a stallax shampoo.

There are few things which increase one's self-respect so much as the possession of lovely hair. It is a perpetual joy to oneself and others, and with a little care, one can defy hairpin-scattering winds and even trying, if romantic, situations on an uninhabited island.

STAGE PICTURES AT ROYAL ACADEMY.

Subjects of theatrical interest at this year's Royal Academy Exhibition are not numerous. Mr. Oswald Birley has cleverly depicted "Madame Tamara Karsavina" (240); the première danseuse is seen in her stage costume, and is effectively treated with artistic feeling. A dainty work from the brush of Mr. W. E. Webster is "Enigma" (227), a pretty Pierette and a penitent Pierrot. Miss Cowan Dobson is responsible for a life-like portrait of "Lady Lauder" (301), in black toilette with furs. To Mr. Meredith Frampton we are indebted for a singularly realistic portrait (333) of the veteran actor-manager, Sir Johnston Forbes-Robertson; the artist has caught Sir Johnston in his happiest mood. Miss Eleanor F. Brickdale is responsible for the portrait of Miss Sylvia Nellis as Polly Peachum in the "Beggar's Opera"; an exquisite study in pink, familiar to those who have witnessed the performance at Hammersmith. "Pantomime People," from the brush of Mr. Eustace E. P. Nash is a glimpse behind the scenes showing the stage folk in their warpaint ready for the ubiquitous call-boy. Among the miniatures is 720, "Madame Karsavina," deliciously treated by Miss Hilda Cook, and, 722, "Miss Irene Vanbrugh"—a life-like portrait by Mr. E. V. Hildred—a triumph of miniature painting art; 895, "A Theatre Scene," by Mr. Louis Thomson, shows part of the auditorium with the stage in the distance, on which a ballet is being performed; a bold and striking picture.

In the Lecture Room is a bronze bust of the veteran Bohemian, E. J. Odell; the likeness is rendered with marvellous fidelity. One is pathetically reminded of Ophelia's lines, "There's rosemary, that's for remembrance," as one gazes at Mr. Chas L. Hartwell's bronze relief of the late Sir George Alexander (1153), a memorial to be erected in Chorley Wood Church, which bears the simple inscription:

"In memory of George Alexander, of St. James's Theatre, and sometime of Little Court of this parish."

The profession and playgoers will appreciate this testimony to one they loved so well.

ELEPHANT AND CASTLE

Mr. Frank Liston and Mrs. F. J. Kimberley's Company in the latter's very successful play of "Tatters," is again paying a visit to the Elephant Theatre. The ballroom scene and episodes in the children's schoolroom prove very acceptable, and evoked loud applause. Madame Walker's Little Treasures, in their excellent specialities delighted the large audience. Altogether the company gave a well-balanced and effective interpretation.

Hove Lawns.

Tenders are invited for the privilege of using the bandstand on the Western Lawns, Hove, on week-days during the months of July, August, and September, for the purpose of giving public entertainments. Tenders on forms supplied will be received by Mr. W. J. Harrison, Town Clerk, Town Hall, Hove, up to Saturday, the 28th inst.

Sir Hall Caine, who, as a novelist, has been silent for eight years, is about to make his appearance with a new book and a collected edition of nine of his earlier novels. It is shortly to be published by the Heinemann firm, under the title of "The Master of Man."

THE REALM OF MUSIC.

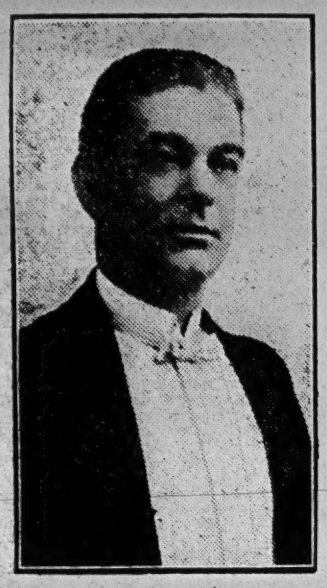
THE MUSICAL DIRECTOR.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

WILLIAM BINGLEY.

One of the most popular music-hall conductors in the provinces, genial "Billy" Bingley, of the Sheffield Hippodrome, com-



MR. W. BINGLEY.

menced his professional career at the Lyceum Theatre, Sheffield, as second violin, under Mr. Chas. Chambers, who later went to Manchester to another of John Hart's theatres. Mr. Bingley eventually went to the first violin desk, and during that period was also engaged to play in a café orchestra. A few weeks after the opening of the Sheffield Hippodrome, Mr. Alfred Dove was sent by Barrasfords from the Lyceum, London, to reorganise the orchestra, and whilst on the look-out for new players, happened to hear Mr. Bingley at the café. He immediately offered him the engagement as first violin at the Hippodrome, which he accepted, going to Morecambe for two summer seasons, where he fulfilled engagements on the Central Pier and Winter Gardens, also playing one season on the Victoria Pier, Blackpool, and returning to the Sheffield Hippodrome for the winter.

In time, he worked his way up to leader, which position he was holding when war broke out. He served in the R.F.A. for nearly three years, being discharged suffering from shell shock and gas. He then returned to his old position as leader, but soon after the musical director left to travel with revue, and Mr. Bingley was appointed in his place. "Billy" is very popular with the members of his orchestra, also with the artists, many of whom will acknowledge not only his musical abilities, but his gift of "gagging."

The Alfred Riess Orchestra.

Mr. Alfred Riess, of the National Entertainment Association, has just completed the string orchestra, under the leadership of Mr. Alphonse Rosenti, for the Taj Mahal Hotel, Bombay. The members received a good send-off from Fenchurch-street station on Saturday, the 30th ult., and sailed for India on the following day on the R.M.S. Neuralia. The orchestra have a three years' contract with the Indian Hotels Co., Ltd., who have appointed Mr. Alfred Riess their sole musical director for their various hotels throughout India.

MAURICE PIENA.

Maurice Piena has made the works of Francis Popy known all over the English-speaking countries, and his name to-day is sufficient guarantee to warrant the sale of any number bearing it. Maurice Piena has selected the best of his works, and he has been careful to keep to these only and to avoid introducing in his catalogue any number that is not worthy of the name of its composer.

The first numbers that commend themselves are the two suites, "Suite Ballet" and "Suite Orientale," the former orchestrated with harmonium part, both so well known as to have become standard works. The Fantasie Ballet, "L'Ile des Fees," though much newer, is a charming work, and deserves to take its place with other suites. "Venise," with its flowing style and beautiful middle movement; "Reve d'Orient," and the romance, "Pierrot Sommeil," which is also arranged with Violin solo; and the lighter number, "Au Sons des Cloches," with its bell effect, are all numbers written by Popy in his happiest vein. The orchestration is tastefully arranged.

Popy's first success was scored with his waltzes, which are of so many different styles as to range from old-fashioned dance waltzes to the modern waltz Boston, and the simple intermezzo valse lente to the dramatic semi-symphonic poem in waltz time, such as "Chimere." This latter number has become a feature in the repertoire of many musicians Its dramatic construction and theme, and the intense climax in the finale, relieved by lighter movements at No. 2, and the fine orchestration put this number in a class by itself. "Andalucia" is a ballet of brilliant type, with strong rythmic effects and a Ziguner folk melody in the middle movement. "Oceana" is a slow waltz of the dreamy style, and "Ode de Venus" is a waltz with a slow swing gradually working up.

"Carnaval Parisien" is an old favourite, very jolly in two-four time; "Excelsior" is a first-rate galop; "Smarteuse" is a light intermezzo in two-four time; and the "Marche Veinnoise" has good work for the cornets.

CONCERTS OF THE WEEK.

THE GUILD OF SINGERS AND PLAYERS.

Evidently the new Guild of Singers and Players" concerts at Steinway Hall are going to be delightfully unconventional affairs. At an ordinary musical "function" the announcement from the platform of the performers' desire to repeat an item—and not only for the sake of the audience, but for their own—would cause amusement, if not amazement. Yet, on Wednesday night, when it happened, it seemed perfectly natural. It was after Miss Grace Crawford had sung Arthur Bliss's nursery rhyme, "The Rag-Wort," to the clarinet obligato played by Mr. Charles Draper and the pianoforte accompaniment played by Mr. Eugène Goossens. Mr. Draper said that all three "would like to do it over again." There were no dissentients, so they did it over again; and the second time everybody liked it even better—it certainly went better. Another of the nursery rhymes, "The Dandelion," for voice and clarinet alone, had a "first performance" by Miss Crawford and Mr. Draper—a most pleasing, original thing. The programme had several other refreshing things in it. Arthur Bliss's jolly, amusing "Rout," which was done by the Pennington String Quartet, and Mr. Albert Fransella (flute), Miss Gwendolen Mason (harp), Mr. Draper (clarinet), Mr. Claude Hobday (double bass), and Mr. J. Plowman (glockenspiel and side drum), the composer conducting; and a collection of gay little pieces for clarinet and piano under the title of "Comedy Suite," by Herbert Howells, in which Mr. Draper was associated with Mme. Lily Henkel, were among them. A quintet in D major, for piano, violin, clarinet, 'cello, and horn, by Zdenko Fibich, a work containing a fascinating scherzo, and which was admirably played by Mme. Henkel, Miss Jessie Grimson, and Messrs. Edward J. Robinson, Charles Draper, and A. E. Brain, ended the concert.

At Thursday evening's concert it was pleasant to meet again with Dr. Arthur Somervell's quintet for clarinet and strings, a genial work that too seldom figures in chamber music programmes. Mr. Haydn P. Draper and the Marjorie Gunn Quartet (Marjorie Gunn, Sybil Maturin, Elsie Avril, and Phyllis Hasluck), gave it an understanding and expressive performance. Dr. Somervell's cycle of songs, "James Lee's Wife," a setting of Browning's poems, were afterwards sung by Miss Sibyl Cropper, a worthy exponent of songs of worth by reason of her sincerity, her excellent diction, and the rich beauty of her mezzo-contralto voice. Later on, Miss Cropper's singing of Moret's "La Lettre," so different in nature, in expression, was a revelation of her adaptability.

Between the songs, Miss Marjorie Gunn, with Miss Irina Meyrick to support her at the piano, played some of Max Reger's pieces for violin with a great deal of vigour and spirit.

MOISEIWITSCH'S CONCERT.

London's loyal musical public are proving that they have not forgotten Mr. Moiseiwitsch during his two years' absence at the other end of the world. Queen's Hall was very full again last Tuesday, the 3rd, when the famous pianist gave an orchestral concert with the Queen's Hall orchestra, Sir Henry Wood conducting. He played the "Emperor" concerto, giving a performance in which the electric nervous force that belongs peculiarly to him combined with great sweetness and beauty. His technique and perfect control again came upon us as things to be wondered at, just as when he first played here. Schumann's concerto, and the American composer ,Ernest Schelling's Suite Fantastique" were Mr. Moiseiwitsch's share of the rest of the programme.

The orchestra introduced Ravel's Choreographic Poem, "La Valse," a translation into modern orchestral terms of the Viennese waltz of Johanz Strauss and Lanner. The daring and ingenious scoring brings effects that should inspire inventors of ballet scenarios. The work was played with great verve and spirit, and evidently was much liked .

LONDON CHAMBER CONCERT SOCIETY.

The result of renewing acquaintance with foreign quartets is an increase of esteem for native quartets. We have heard the Sevcik at three of the London Chamber Concert Society's concerts at Wigmore Hall lately, and when, at the last of the present series, on Tuesday evening, the Philharmonic took their place, the fact that less than justice has been done in the past to this admirable combination captained by Mr. Frederick Holding must have been brought home to most of the Society's supporters. Their tone is beautiful, there were no roughnesses to jar, and their intonation and ensemble seemed surer than ever before. After a performance of Baron Frederick D'Erlanger's quintet for piano and strings, in which the composer played the piano part, the quartet, joined by Mr. Haydn Draper (clarinet), Mr. A. H. Brain (horn), Mr. Wilfred James (bassoon), and Mr. Claude Hobday (double bass), played Beethoven's septet for strings, clarinet, bassoon, and horn. The performance was most enjoyable, the balance being all that could be wished, and the playing very polished and expressive. Miss Ethel Franks introduced some new modern French songs by Grovlex, Chausson, Piérné, and Lacroix.

CENTRAL HALL "POPULAR."

Saturday night saw the last of a season of full houses and enthusiastic audiences. The Rev. Dinsdale T. Young, superintendent of the Central Hall told the audience in an "Au revoir" talk that artists all say they love to perform at a "Saturday Popular." It heartens them up. The rounds of applause began while Mr. Sidney Pointer's ringing tenor was still holding the last note of Landon Ronald's fervent ditty, "Love, I Have Won You." Mr. Pointer is a most persuasive singer of love-songs, and he had to add two more before Miss Tessie Thomas, the young Welsh violinist, was allowed to make her appearance on the platform. Since she first came out in public Miss Thomas' playing has gained enormously in breadth and strength. Her performance of the Pugnani-Kreisler "Præludium and Allegro" (to Major Corbett-Smith's accompaniment at the piano) had any amount of spirit and assurance, and her technical facility is remarkable, even in these days of clever young violinists. There were two soprano singers—Miss Olive Sturgess and Miss Elsie Pelling, both of whom won double encores. Miss Pelling sang poor Cio-Cio-San's song of love and faith (out of "Madam Butterfly") very appealingly. Miss Sturgess, who sang one of Arthur Meale's melodious songs, "The Sweetest Fairy," vivaciously and daintily, has wonderfully sweet and pretty tones, particularly in her mezzo-voice singing. Of course, Mr. Topliss Green came in for a "double," too. Three of Keel's Salt Water Ballads were his first contribution. Afterwards, by request, came "Old Barty," and then "Because I Were Shy." He certainly does sing that type of song in an inimitable way. Mr. Meale met with an ovation when he mounted the organ steps to play the overture to "Oberon"; with another when he had added a second piece; and with still another, when he announced that "to cool the atmosphere" he intended to play the famous "Storm." This filled the audience's cup of happiness to the brim.

Mr. Brook Flowers' selections on silver bells were very popular. His bells have a charming tone, his playing of well-known songs is expressive, and his phrasing quite artistic. Mr. Wilby Lunn does "spoof" conjuring, and interlards it with topical chatter, and has an irresistibly comical way with him. Mr. W. V. Robinson, "the Canadian entertainer's" mouth-organ playing, interrupted—and embellished—with authentic Canadian yarns, rounded off this enjoyable concert.

A belated word of appreciation must go to Mr. Herbert Townsend, the Central Hall assistant accompanist, who is always there when wanted, always ready to give cheerful, unassuming service. Decidedly, he is one of those who would be missed. And Mr. J. F. Stevens, the busy but always courteous secretary, is another.

MME. DE SAINT ANDRE'S RECITAL.

It is long since we heard Mme. Yvonne de Saint André sing in London. She had a warm welcome on her return, at Wigmore Hall, on Thursday. She gave an interesting programme, of songs old and new, and of many countries, in which nothing unworthy found a place. Songs by Gluck, eighteenth-century Italian composers, by present-day Englishmen—including the fascinating "Song of the Palanquin-Bearers," by Martin Shaw—and modern French examples, and at the end came two vivid and beautiful Spanish traditional songs and two Greek folk-songs. So gifted and intelligent a singer may venture on as wide a series of interpretations, and make every one sound "right" and satisfying—even such diverse songs as Harold Craxton's "Bless My Brooms," and Frederick Keel's "In Prison." The happy naïveté of the one was perfectly caught, the dark, resentful mood of the other dramatically realised, the tone colouring appropriate in each case. Some things, of course, sounded even more "right" than others on Mme. de Saint André's slips, and these were the old French songs—Dabrayac's "Chanson Ancienne," for instance. She got right inside the mocking audacious spirit of that. And in what an inimitable way, like a gay gamine of Paris, she threw out the challenge of Villon's "Ballade des Femmes de Paris," which Debussy put so adroitly and understandingly to modern music.

MR. PETER GRAHAME'S RECITAL.

A very large and a very distinguished audience gathered in the Wigmore Hall on Thursday afternoon for Mr. Peter Grahame's first song recital. The number of songs included in the programme "by request" indicated that the popular baritone had had to please others rather, perhaps, than himself, and accounted for the intermingling of many styles and many standards. Mr. Grahame, a singer with a very individual style, has no difficulty in "holding" his audience. He has imagination and a sense of the dramatic, and evidently feels what he sings. Harold Jenner's "Storm on the Moor" was vividly presented. But like many other artists, Mr. Grahame has the faults of his qualities. Sometimes excess of feeling, as in K. Barry's "Jeunesse," and in Russell Phillips's "In Absence," interferes with the free and natural emission of his—usually—agreeable tone. This tendency overcome, Mr. Grahame should have a successful future. It is only fair to say that his audience were delighted with him in everything, and it was precisely after "Jeunesse" that a laurel wreath was handed up to the platform. Simple, straight-forward narrative, as in the first phrases of "The Arrow and the Song," was done well; tone, diction, phrasing, all were excellent, and two of a group of Negro Spirituals—which are becoming all the fashion—"Nobody Knows de Trouble I've Seen" and "Balm in Gilead" were sung with just the right simplicity and spiritual earnestness.

AN ACTRESS-RECITER.

It was a pleasure again to welcome Miss Sibyl Ward, who gave a dramatic recital at King George's Hall, on Friday evening. This talented artist, who is now a director and teacher at Hasluck's Academy, has won many laurels in the past. The most interesting feature of a lengthy and exacting programme was a series of Shakespearean excerpts welded together by explanatory verses from the pen of Mr. Sam L. Hasluck. All the characters essayed were male, no easy task for a member of the fair sex, but Miss Ward came through her ordeal with flying colours. Perhaps her best study was that of the Melancholy Jacques, whilst second place should be given to her reading of Mercutio. Her rendering of Marc Antony's oration was very expressive, and her Shylock lacked nothing in passionate vehemence.. From the point of view of technique, Miss Ward's work leaves nothing to be desired. In short, she is a fine actress.

Expert assistance in a duologue, "Confession," was lent by Mr. Sam L. Hasluck, whilst the programme was pleasantly interlarded with musical selections, played by that youthful and talented combination known as the Alic Elieson Trio.

LONDON AND DISTRICT CONCERT PARTY ASSOCIATION.

A highly successful bohemian concert under the auspices of the above association was held at The Horns, Kennington, S.E., on Friday evening. The standard of efficiency demonstrated would have caused the gentleman who wrote to the press, endorsing the action of the L.C.C. in the suggested banning of concert parties in the parks during the coming season, to profoundly modify his opinions. Mr. F. E. Wilton was in the chair, and Mr. G. H. Robinson, the energetic hon. secretary, ably supported the chairman in ensuring the success of the gathering. Miss Winifred Maurice opened the concert with a delightful rendering of "Lack-a-Day." Miss Edith Florence's sympathetic contralto voice was heard to advantage in "My Dear Soul." Mr. Fred Austin's Scarlet Cloaks Company in a musical skit, "Man Shortage" was highly entertaining whilst the topical duologue of Messrs. Fred Raper and Fred Wilton, entitled "How to Get a Park Permit," fairly brought down the house. Mr. Len Williams, Fred Lewis, Harry Windsor, Leslie Vane, and numerous others contributed to the evening's enjoyment.

BAND'S SPORTING OFFER.

Leyton Urban District Council is considering an offer by the Leyton Silver Prize Band, offering services in the event of the Council deciding to institute dancing in any of the open spaces, and suggesting that the band would undertake to play for one month without fee, and that should the experiment prove a success, the Council should pay the band an agreed percentage of the gross receipts for the whole season.

BATH AND ITS SUMMER BANDS.

Engagements have been entered into for the following military bands to play in the parks and gardens at Bath during the season, commencing May 14, each band fulfilling a two weeks' stay:—The Royal Air Force, 1st Inniskilling Fusiliers, 2nd Life Guards, 2nd Argyle and Sutherland Highlanders, Royal Marine Light Infantry, Royal Horse Guards, Royal Fusiliers (City of London Regiment), 2nd Suffolk Regiment, and the King's Royal Rifle Corps.

MUSICAL SUGGESTIONS FOR NEXT WEEK'S FILM RELEASES.

GUIDE TO MUSICAL DIRECTORS.

(SPECIALLY COMPILED FOR "THE ERA.")

Musical directors should not fail to secure the "Suggestions" for film accompaniments which appear week by week in "The Era." Directors who take advantage these "Suggestions" will have five days in advance of the release in which obtain the necessary selections. Musical suggestions, if published, should be sent on when the film is booked, but they seldom arrive before the film, if at all.

This is the secret of the musical director's trouble. He either gets none or they are too late to use for the first house. The Editor of "The Era" has therefore resolved that he will do all in his power to assist in this matter by publishing as many suggestion sheets as possible.

This week's instalment supplies the music most suitable for the following films:—

"LEAVE IT TO ME."
Fox Film.
Released May 16.

Change Cues.	Style.	Nature of Number.
PART I.		
In this we refer ..	Intermezzo	Bri. Flor.
I'm not wearing your ring	,, ..	Bri. Solid
Ma, I've got a chance	,, ..	Bri. Lit.
You've got just two days	Romance..	Ser. Ex. Mel.
A detective agency ..	Intermezzo	Bri. Lit.
I have a case Dicky ..	Romance..	Slo. Ser. Flo. Mel.
Overjoyed at her ..	Intermezzo	Bri. Lit.
PART II.		
The town's oldest survivor	Intermezzo	Sld. Sli. Slo.
*When girl enters room	Overture ..	Bri. Alleg. Agit.
You wait here ..	Intermezzo	Bri. Lit.
Suddenly an idea ..	,, ..	Lit. Flor.
Couldn't you see the door	,, ..	Bri. Lit. Flor.
Acting on Derrick-son's	Mysterioso	Lit.
PART III.		
The beginning of ..	Romance..	Lit. Sli. Ex.
*When Dicky enters office	,, ..	Bri. Flo. Mel.
Mr. Burrughs, be at my office	,, ..	Bri. Flo. Mel.
So you are the thief ..	Overture ..	Bri. Hry. Alleg.
*When Madge enters..	Intermezzo	Bri. Lit.
They're gone	Romance..	Ser. Flo. Mel. Sli. Ex.
PART IV.		
Dicky decides	Intermezzo	Bri. Lit.
The crooks arrive ..	Mysterioso	Lit.
*When secretary 'phones	Intermezzo	Bri. Lit.
The beginning ..	,, ..	Bri. Lit. Slo. opening
*When Dicky takes actress in room ..	Overture ..	Lit. Alleg. Agit.
*When band starts ..	March ..	Bri. Lit.
*When jewels carried off	Overture ..	Hry. Alleg. Agit.
*When servant enters kitchen	Intermezzo	Lit. Ex.
PART V.		
Opening	Overture ..	Ex. Alleg. Agit.
*When actress arrives home	Romance..	Lit. Sli. Ex.
*When Dicky opens door	Intermezzo	Sli. Myst.
*When burglar by actress	,, ..	Bri. Lit.
*When wedding seen..	Romance..	Ser. Flo. Mel.
*When ceremony over	March ..	Mndlssohn's Wedding
*When Dicky and Madge enter	Intermezzo	Bri. Lit.
Dicky, when are we going to —	Romance..	Bri. Flo. Mel.

* Action. Rest titles.

"THE DANCIN' FOOL."
Paramount-Artcraft Film.
Released May 16.
Length, 4,287 feet.

Change Cues.	Style.	Nature o Number.
Opening..	Romance..	Bri. Flo. M
Wallace Reid	,, ..	Hvy. Sli. Ex. M
Having begun his career	Fox trot ..	Lng. Bri.
Talk to me—talk! ..	,, ..	Lng. Bri.
*When Reid picks up hat	Romance..	Sli. Dram. Flo. M
On their way home ..	,, ..	Bri. Flo. M
Thus Ves is established	Intermezzo	Lng. Bri.
While Ves has been jazzing	Valse lente	Slo. Flo. M
The try-out	Fox trot ..	Bri.
Uncle Enoch's jug competitors	Intermezzo	Bri. Flor.
Junie, you're a twin..	Romance..	Bri. Flo. M
But he "does" work both	Intermezzo	Lng. Flor.
When Uncle returns..	Romance..	Mod. Flo. M
That same night at the	Intermezzo	Bri. 2/4
And as usual, after the	Romance..	Slo. Flo. M
That night in her ..	Ballet ..	2/4 Alleg.
Next morning, Ves springs	Romance..	Bri. Flo. M
Junie confides her trouble	,, ..	Slo. Flo. M
*When Jones and clerk seen	Intermezzo	Bri. 2/4
Upon reaching home, Ves	Romance..	Slo. Flo. M
While Ves is away on	,, ..	Mod. Flo. M
Monday evening after Ves	,, ..	Slo. Flo. M
*When Café lobby seen	Valse lente	Slo. Flo. M
*When Reid dances with Junie	Fox trot ..	Bri.
*When they stop ..	Romance..	Dram. Ex. Alle
Not by a b' jugful ..	,, ..	Bri. Flo. M
*When Reid joins Junie	,, ..	Shrt. Bri. Flo. M

* Action. Rest titles.

French songs—Dabrayac's "Chanson Ancienne," for instance. She got right inside the mocking audacious spirit of that. And in what an inimitable way, like a gay gamine of Paris, she threw out the challenge of Villon's "Ballade des Femmes de Paris," which Debussy put so adroitly and understandingly to modern music.

MR. PETER GRAHAME'S RECITAL.

A very large and a very distinguished audience gathered in the Wigmore Hall on Thursday afternoon for Mr. Peter Grahame's first song recital. The number of songs included in the programme "by request" indicated that the popular baritone had had to please others rather, perhaps, than himself, and accounted for the intermingling of many styles and many standards. Mr. Grahame, a singer with a very individual style, has no difficulty in "holding" his audience. He has imagination and a sense of the dramatic, and evidently feels what he sings. Harold Jenner's "Storm on the Moor" was vividly presented. But like many other artists, Mr. Grahame has the faults of his qualities. Sometimes excess of feeling, as in K. Barry's "Jeunesse," and in Russell Phillips's "In Absence," interferes with the free and natural emission of his—usually—agreeable tone. This tendency overcome, Mr. Grahame should have a successful future. It is only fair to say that his audience were delighted with him in everything, and it was precisely after "Jeunesse" that a laurel wreath was handed up to the platform. Simple, straight-forward narrative, as in the first phrases of "The Arrow and the Song," was done well; tone, diction, phrasing, all were excellent, and two of a group of Negro Spirituals—which are becoming all the fashion—"Nobody Knows de Trouble I've Seen" and "Balm in Gilead" were sung with just the right simplicity and spiritual earnestness.

AN ACTRESS-RECITER.

It was a pleasure again to welcome Miss Sibyl Ward, who gave a dramatic recital at King George's Hall, on Friday evening. This talented artist, who is now a director and teacher at Hasluck's Academy, has won many laurels in the past. The most interesting feature of a lengthy and exacting programme was a series of Shakespearean excerpts welded together by explanatory verses from the pen of Mr. Sam L. Hasluck. All the characters essayed were male, no easy task for a member of the fair sex, but Miss Ward came through her ordeal with flying colours. Perhaps her best study was that of the Melancholy Jacques, whilst second place should be given to her reading of Mercutio. Her rendering of Marc Antony's oration was very expressive, and her Shylock lacked nothing in passionate vehemence.. From the point of view of technique, Miss Ward's work leaves nothing to be desired. In short, she is a fine actress.

Expert assistance in a duologue, "Confession," was lent by Mr. Sam L. Hasluck, whilst the programme was pleas-

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"TOO LATE."

"Too Late," by Lavender Mills and H. Morley Acré, is the lament of a lover who loves well but wisely. He recognises that she who might have reigned queen of his heart must go her way, a "queen uncrowned." She has crossed his path "Too Late." But the song is not too melancholy. There is a ring of manly resignation about the words, and the refrain—a pretty melody—in 3-4 time, gives a light touch to the otherwise wistful music.—"The Era," Feb. 23, 1921.

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The Source of "The Tempest."

Mr. Sivori Levey has published a pamphlet in which he makes a suggestion that Shakespeare was inspired by the account of Paul's shipwreck in the Acts of the Apostles and so impressed au fond with the possibilities of the theme—from whatever point of view you like to consider it—that he utilises it in "The Comedy of Errors," "The Merchant of Venice," "Twelfth Night," and "The Tempest."

This suggestion is made in reply to the statement contained in the "Temple" edition that "'The Tempest' was in all probability founded on some older play, but as yet its source has not yet been discovered."

CONCERT PARTIES AT WORK

Folly.

Mr. Reginald Selleck is presenting Folly, an original vaudeville entertainment at the Anglesey Palace, Burton-on-Trent. The artists are: Peggy Westlake, solo-violiniste and soubrette; Daisy Gran, soprano; Marian Perkins, comedienne; Reginald Selleck, solo pianist; Phil Becker, tenor; Vivian Gregory, light comedian and dancer; and Dan Kelsey, comedian.

Catlin's Royal Pierrots.

Mr. Tom Braham Fox, with Catlin's Royal Pierrots, is appearing at the Palladium, Scarborough. The artists include Os Batty, comedian; Sam Payne, Anglo-Irish comedian; Victor Keith, light comedian; Fred Banks, baritone; Jimmie Sutton, entertainer at the piano; Ethel Gordon soprano; Grey, comedienne; and Miss Gladys Watson, soubrette and dancer.

The Six Evening Stars.

A large audience evinced their unbounded appreciation of the efforts of the Six Evening Stars, who made a most successful début at the Town Hall, Accrington, on Wednesday evening. The outstanding feature of the show is the excellent vocalism of the contralto of the party; this particular little lady rendered her songs in the most approved fashion. The party also include an excellent light baritone vocalist, a most diverting light comedian, a comedian of the red-nose variety, a lady monologuist, and a smart pianist. Unfortunately, no programmes were to hand, so names cannot be mentioned.

Arcadians.

Mr. Ernest Binn's Royal Arcadians are making a welcome reappearance at the Harbour Pavilion, Morecambe, this week. Cora Doreen, Ida Leslie, Enid Browne, Pansy, Maisie and Mox, Lawrie Hardy, Mitchell Craig, Harry Jay, Harry Milner, and Rob Currie form a company of talented artists, whose efforts, both individual and concerted, never fail to win unstinted praise, and they are deservedly popular at this resort.

Merry Japs.

At the New Pavilion, Morecambe, Mr. George Hall's Merry Japs of 1921 are opening this week for the season. Madge Fraser, Manny Nolan, Phyl Fraser, and George Hall are adding to the laurels gained by them last year; and Marie Atherton, Bert Morley, and Will Royll, who are newcomers, are meeting with hearty appreciation. Their entertainment is of very high order, and should ensure a successful run.

Summer Alfrescos.

Messrs. Benson, Bryant and Austen open their summer alfresco season at the Red Lion, Barnes, on Saturday, with the Scarlet Cloakes, which party will be followed by the Merry Dominoes. A special effort is being made by the gentlemen concerned to present a succession of really good talent throughout the season.

The Gipsies.

This is the last week of Gane and Morley's concert party, the Gipsies, at the Pier Pavilion, Hastings. Miss Norah Beck, the possessor of a delightful soprano voice, gains high opinions for her charming numbers. The soubrette-comedienne, Miss Lou Charlesworth, is always certain of a splendid reception for her clever items; while Miss Gracie Fitzroy is continually adding new dances, in which she excels, to her already extensive repertoire. The pianist, Miss Hilda Belisia, is a particularly fine player. Some smart humorous numbers are contributed by Bern Hardy and Ernest Ward uses his well-trained baritone voice to excellent advantage. The company perform under the direction of Edward Boulter, an artist who is equally at home either in spinning yarns or comedy numbers. The setting of the show is novel, and the lighting effects good.

Wallis Arthur's Co.

Wallis Arthur's company open their season next Saturday with performances in Alexandra Park, Hastings, in the afternoon, and in the Central Pavilion in the evening. This is Wallis Arthur's 20th consecutive season here.

"Mischief."

The Vaudeville Enterprise company, under the above title, are appearing this week at the Spa Opera House, Bridlington, in a round of popular programmes. The artists include Mr. Jack Granville and Miss Elsie Ingle, Messrs. Edwin Sydney, Stanley Arthur, and Sydney Wilson, Misses Eva George and Miss Aimee Floretta.

Forest Folk.

At the Assembly Rooms, Chester, recently, Richard Jerome presented a sylvan fantasy, called "Forest Folk," in two scenes. The entertainment is marked by good singing and plenty of humour. Winnie Victoria, a winsome comedienne and dancer, charms everyone, and is a feature of a particularly bright programme. Joan Wayland, soprano, uses a fine voice in a charming manner, which wins for her great applause. Joyce Winston, soubrette and dancer, is another capable artist who is greatly appreciated. Ronald Earle, baritone, with a good resonant voice, sings his numbers in excellent style; while Will Merritt, light comedian and dancer, proves himself a popular turn. Walter Amner, comedian, scores heavily. Fiona Leigh, solo pianist and accompanist, also deserves mention.

The Moonbirds.

The Moonbirds were presented by Frank Moody and Lilian Sheffield, at Bohemia, Broadstairs, last week. The party includes Frank Moody, comedian; Bert Lennard, comedian and producer; Daisy Lovell, soubrette and dancer; Violette Claire, pianist; Barbara Desmond, soprano; and George Bradshaw, baritone.

The Pleiades.

The costume concert party above-named were responsible for the Cabaret at the Studio Club the other evening, when they secured a very gratifying reception. The party, six in number, are picturesquely attired in black and white, and have some bright and well-written material. Concerted and individual items were alike excellent, and one or two little sketchlets were neatly played. The artists are Mesdames Ashton, Royes, and Stanley, and Messrs. Douglas, Horsey, and Wing.

The Balmorals.

The Balmoral Concert Party opened their summer engagements with an evening performance at the Linacre Hall, Willesden Green, on Wednesday. The hall was packed, and just before the rise of the curtain Mr. G. S. Mercer, the business manager of the party, explained that the artistes were those who constituted the original Balmorals, and referred to the much-discussed "painted leg" costumes. However, they had decided to continue their performances this year, and had already secured engagements, notably at Queen's Park and Gladstone Park, and were also in negotiation with the London County Council.

The programme, consisting of nineteen items, was extremely well chosen, and encores were frequent. Miss Audrey Willis was heard to great advantage in the "Pipes of Pan" and "Break o' Day," and Miss Dorothy Louis, soubrette, was distinctly good with her comedy numbers, "Smith, Jones, Robinson and Brown," and "Wouldn't You Like to Teach Me?" Mr. Alexander Dane's rendering of "The Watchman" and "Mairie, My Girl," was admirable. Mr. Robert Esmond was responsible for a couple of light comedy songs, "Gay Paree" and "Any Girl From Anywhere," both being extremely well done. Mr. J. Hurst created a deal of amusement with his quaint stories and songs, "Greengages, Goose-gogs, and Ger-her-kins," and "Oh! Dear Brethren." Concerted numbers were also capably sung by the party, and a burlesque, entitled "A Canal Bank," in three different phases: "Every-day Life," "Novelettes," and "Grand Opera," was undoubtedly a very fine performance. Duets were cleverly rendered by Miss D. Louis and Mr. J. Hurst and Miss A. Willis and Mr. A. Dane. The concert was under the able direction of Messrs. Alexander Dane and T. Sel-Mar, and Miss André Maude, besides contributing some excellent pianoforte selections, made a very efficient accompanist.

Bubbles.

Bubbles, no exception to the Gane and Morley standard of artistic production, is the attraction at the Paddock Gardens, Guildford, this week. The vocal side of the show is exceptionally well catered for, the efforts of Harry Bamford, a very fine baritone vocalist, and Trilby Small, a gifted contralto, being enjoyed to the full. There is, too, clever fooling in plenty. H. E. Broughton is an amusing dude, and his funny patter with Madge Hayden as a clever foil are something rare and refreshing in the comedy line. Vera Clarke, a dainty soubrette who can dance, is recalled for her "goey" items; while Laurie Hunter also has a fund of broad humour, and Basil Hitchin ably entertains at the piano.

ALBERT HALL JUBILEE.

The fiftieth anniversary of the opening of the Royal Albert Hall and the institution of the Royal Choral Society was celebrated on Saturday afternoon, and the occasion was marked by the presence of the King and Queen, the Princess Mary, the Duke of Connaught, and other members of the Royal Family.

The programme submitted for the occasion was specially designed to commemorate the work of those who had been associated with the various musical undertakings that have been carried on in the building during the past half century. All the music heard was British, and included Sir Edward Elgar's "With Proud Thanksgiving" and "Land of Hope and Glory," Sir F. Cowen's "Old English Dances," and Sir A. C. Mackenzie's "Britannia" Overture; Sir Hubert Parry's "Marching Song of Peace"; examples by Sir Joseph Barnby, Sir Frederick Bridge, Gounod, Sir John Stainer, Sir C. V. Stanford, Sir Arthur Sullivan, and Mr. Coleridge-Taylor. In the majority of cases the works were conducted by their composers.

The soloists were Miss Carrie Tubb, Mme. Kirkby Lunn, Mr. Ben Davies and Mr. Robert Radford. Mr. H. L. Balfour was the organist.

The King and Queen were again present at the Albert Hall on Sunday, when Dame Nellie Melba gave her favourite concert, the programme comprising some of the most popular numbers in her repertoire. She announced that she is about to return to "her beloved country" for a time, but it is her intention to sing again in London next year.

CONCERT PARTY & ENTERTAINMENT NOTES.

The Whitsuntide Outlook—The Weather Prospects—Performing Rights Liability.

The announcement in the Press the other day that there was a possibility of the postponement of the Whitsuntide holidays for a fortnight caused something of a shock to many concert party proprietors. Generally speaking, Whitsun is the starting-post for the summer tour, and bill matter was either in hand or already printed and posted when the announcement was made. If the contemplated postponement had taken place a large number of concert party proprietors, and many more artists, would have been severely affected, for their arrangements for the opening week were already made. As it is, the curtailed railway services and the total abandonment of excursions during the coming holiday will have a considerable deterrent effect on the box office at many a seaside concert pavilion.

Climatic Conditions.

Weather conditions also play an important part in the concert party business. The outlook is not as bright as it might be. At the same time, it is foolish to be pessimistic in respect to the weather, for the climatic conditions of our country are so erratic that although it may be cold and wet to-day, to-morrow may be the exact opposite. Owing to the fact that we have been experiencing many fine days during the past month, we hear some of the gloomy prophets declaring, "Ah, we are having fine weather now, but we shall have to pay for it later on." It is always dangerous to prophesy in regard to the English climate, and the view of the gloomy gentleman has really nothing to substantiate it. It is just as likely as not that we shall have a very fine summer—at least, we hope so, and there is no harm in optimism—so let us cheer ourselves up with thoughts of a glorious summer season, commencing at Whitsun.

Performing Rights.

Reflection on the powers of the Performing Rights Society has caused anxious thoughts in the minds of many concert party proprietors. Several music publishing firms are members of the society, but there is a difficulty in finding out which are the firms. The artist as well as the local hall proprietor, is liable to certain penalties under the law. We are told that the society will not come down on the artist, but in the case of an infringement, will proceed against the local proprietor or manager. At the same time no guarantee is given, and the proprietor of the concert party in whose employ the artist is, is usually made responsible for any breach of copyright by the insertion of the indemnity clause in his agreement. This means that in the case of the society proceeding against the local management, the latter can recover from the concert party proprietor.

C.P. Proprietor's Invidious Position.

Efforts have been made to get the society to arrange for an annual subscription which would protect the concert party proprietor against any infringement, but the society does not at present see its way to doing this. The position as regards the concert party proprietor is, therefore, an invidious one. He scarcely knows which songs are protected and which are not; he is liable anyway under the indemnity clause; he is not granted the opportunity of protecting himself by becoming a subscriber to the society.

Many local managements are subscribers, and when this is the case the touring manager is safe, we are told. On the other hand, there are several who are not. The state of affairs is unsatisfactory, and it is to be hoped that the Performing Rights Society will see their way at no distant date to agree to some arrangement by which touring managers and concert party proprietors may, by the payment of a reasonable annual subscription, absolve themselves from any liability.

CONCERT PARTIES ON TOUR.

ARCADIANS.—May 9, Harbour Pav., Morecambe.
ARCADY.—May 9, Pier, Penarth.
BOX O' VESTAS.—May 9, Keswick; 16, Kursaal, Whitley Bay.
BREVITY.—May 9, Roath Park, Cardiff; 16, Pier Pav., Worthing.
BROWNIES, THE.—May 9, Norwich.
BUBBLES, THE.—May 9, Paddock Gardens, Guildford; 16, Lounge, Hunstanton.
BUSYBODIES, THE.—May 9, Coronation Gardens, Leyton.
CAMOUFLAGE.—May 9, Eastbourne; 16, Bexhill.
CATLIN'S ROYAL PIERROTS (No. 1 Co.).—New Arcadia, Scarboro' (Season).
CATLIN'S ROYAL PIERROTS (No. 2 Co.).—Aracdia, Llandudno (Season).
CATLIN'S ROYAL PIERROTS (No. 3 Co.).—Arcadia, Colwyn Bay (Season).
CHUMS.—May 9, Castle Gardens, Tonbridge; 16, Paddock Gardens, Guildford.
CIGARETTES.—May 9, Emp., Redcar; 16, Lyric, Hull.
ELITES, THE.—May 9, Broadstairs.
FANATICS, THE.—New Pav., Burnham-on-Sea (season).
FANTASY.—May 9, South Parade Pier, Southsea.
FARCE.—May 9, Felixstowe.
FOREST FOLK.—May 9, Stow Hill Pavilion, Newport.
FRILLS AND FLOUNCES.—May 9, Leas Pavilion, Folkestone; 16, Central Pier, Morecambe.
GIPSIES, THE.—Pier Pavilion, Hastings (season).
IDEALS.—May 9, Plymouth.
JAKE-A-LOO.—May 9, Grove Park, Tunbridge Wells; 16, Grove Park, Tunbridge Wells.
JOLLITY.—May 9, Albert Hall, Stafford; 16, Assembly Rooms, Stafford.
LAUGHING TIME.—May 9, Arcadian Pav., Leeds; 16, His Majesty's, Barrow-in-Furness.
MERRIONS, THE.—May 9, Sale.
NONSENSE.—May 9, T.R., Bognor; 16, Pier Pavilion, Perth.
MOUNTEBANK PLAYERS, THE.—May 9, Adelphi, Paignton.
NEW CADETS, THE.—May 9, Rusholme Pavilion, Manchester; 16, Douglas.
NONSENSE.—May 9, Bognor.
NOVELTY.—May 9, Lyric, Hull; 16, Floral Hall, Hornsea.
OPTIMISTS, THE.—Arcadia, Llandudno (season).
PIERROT, PIERRETTE, AND PIANO.—May 9, Pier, New Brighton.
PEDLERS.—May 16, Clifton Hall, Margate.
POPPIES, THE.—May 9, Southampton.
POT-POURRI.—May 9, Assembly Rooms, Salisbury; 16, Pier Pavilion, Teignmouth.
PRO RATAS.—May 16, Pavilion, Seaforth.
QUAINTESQUES, THE.—May 9, Pleasure Gardens, Evesham.
QUEERS.—May 9, Alex. T., Stoke Newington.
RAMBLERS.—May 9, Corporation Hall, Loftus, Yorks; 16, Palace, Blackhall Mill, Durham.
ROGUES, THE.—May 9, Totnes; 16, Ilfracombe.
ROLLING STONES, THE.—May 9, Olympian Gardens, Rock Ferry.
ROYAL VAUDEVILLIANS, THE.—May 9, King's, Oswestry; 16, Patti Pav., Swansea.
RUSTICS, THE.—Pav., High Wycombe (season).
SEVEN ACRES.—May 9, Pavilion, Seaforth; 16, Garr. T., Blackdown (3), Borden (3).
SEVEN NOBODIES, THE.—May 9, Bradford.
SOCIETY SIX.—May 9, Aquarium, Brighton.
SUMMITS, THE.—May 9, Kursaal, Whitley Bay; 16, A.R., Chester.
SUPREMACY.—May 9, Swanage.
TATLERS, THE.—May 9, Aix-les-Bains.
TOPPERS, THE.—May 9, Hippo., Bedminster.
WANGLERS.—May 9, Playhouse, Bowness-on-Windermere; 16, Byron Th., Hull.
WITS, THE.—May 9, Parks, Birmingham; 16, Lawn, Skegness.

G.P.O. VICTORY ORCHESTRA.

A popular contribution to the attractive programme at the concert given on Saturday at Leysian Hall, City-road, by the G.P.O. Victory Orchestra, was that of Miss Lily Freeborn, a contralto, who was warmly applauded for her fine rendering of "Angus Macdonald." Miss Freeborn possesses a very powerful and sweet-toned voice, and it was not surprising that an encore was demanded. "The Hills of Donegal" again showed Miss Freeborn's voice to great advantage, and a big ovation was accorded this gifted artist. Another singer to achieve considerable success was Mr. James E. Pollard, a cultivated tenor. The G.P.O. Victory Orchestra came into prominence throughout the evening, and their playing, under the direction of Mr. James G. Coates, was warmly appreciated.

KOO KOO DANCERS.

The youngest concert party in existence, known as "Koo Koo's Kute Kids," whose ages range from four to eight years old, had a great reception at the Public Hall, Croydon, on Saturday evening, when Miss Koo Koo Duncan gave a skill as a teacher, but also demonstrating what a clever danseuse she is herperformance, exhibiting not only her self. This pretty and charming little lady danced two specialité dances, including "Le Cygne," and revealed perfect technique. Her pupils appeared in An Idyll, "Summer," in which Noreen Worley's dancing calls for special mention, and also "The Butterfly's Wooing" ballet. Betty Carley, Ilona Wenham, Betty Freeman, Joy Tudball, Irena Curra, Ivie Woodger in the "Summer" Idyll all did excellently. Kathleen and Margery Platts' dance was prettily executed, and Evelyn Wright (aged 4) in song and dance, Ilona Wenham's solo dance, and Rita and Iris Brown in "Dancing Up-to-date" deserves praise. One of the best items on the programme was Mollie Corbett's "Eastern" dance—this she danced beautifully. Ivie Woodger and Betty Parker's Russian dance was a big success, and in "The Butterfly's Wooing" ballet, beyond those already mentioned, Beryl Rice, Peggy Bound, May Gillard and Valarie Austin all did well.

TWO CONCERT PARTY SONGS.

There are all the makings of popularity in these two songs, published by Chevalier and Morland, Amersham, Bucks: "I Love You," by A. E. Crabbe and T. Sefton Matthews, and "The Old Thatched Cottage by the Sea," by Elizabeth Holdsworth and Dorothy L. Warne. The first has a concerted chorus for mixed voices. The tune is one of the well-accented sort, that appear to move along by themselves, carrying the singer with them; and no difficulty will be found in inducing an audience to "take it up"—their trouble will be how to forget it after they have got it into their heads. The words of the first verse recall courting-time memories. The second, jumping a score of years or so, finds the lover that much older, but still the same, telling his lady "with the silver in her hair" that the tense of the title need not be changed. It is interesting to know that the composer is grand-nephew to Tom Matthews, the Clown, and son of the late T. W. Matthews, founder of the C.C.C. Minstrels.

The same idea has inspired the makers of the other song. In this the first memories, lingering round the old thatched cottage, date from the days when he was six and she was three and his humble slave. Twenty years later the positions were reversed—he knelt to her on her pedestal; now, the shades of life's eventide are descending on the old cottage and on the two, "comrades and lovers to the end." The sentiment, simply expressed both in words and music, rings true. A sympathetic singer will do well with the song.

COLWYN BAY PIER PAVILION.

Mr. W. Yates Gregory, the enterprising manager of the Victoria Pier and Pavilion, Colwyn Bay, has booked the Pier's Own Super-Concert Party to open their season on Wednesday next, with Mr. Weston Drury as producer. The party will consist of Messrs. Ally Benson, comedian; Ernest Hargreaves, tenor; Joe Spree, comedian; Cyril Weller, pianist and accompanist; Weston Drury; Misses Gertrude Merry, soprano; Ouest Paula, song and dance artist; Elsie Herbert, contralto; and Nellie Hill comedienne.

COLWYN BAY ARCADIA.

The Colwyn Bay Arcadia will reopen on the completion of decorations on Saturday with Catlin's Royal Pierrots, under the direction of Mr. Andrew McAlister. The ten first-class artists comprising the company for the season will be Ethel Ryder, soprano; Cissie Wilks, contralto; Joan Grey, premiere danseuse; Muriel Parmenter, comedienne; Scott Richards, bass-baritone; Reg. Edwards, light comedian and dancer; Jack Dwyer, solo pianist; Chass Lewis, ventriloquist and versatile entertainer; Barrie Burns, comedian; and Andrew McAllister, comedian and monologue artist. Mr. W. Catlin is the managing director, and Mr. Wallace Kennedy resident manager.

Concerts for Poplar.

Poplar Borough Council's Entertainments Committee recommends open-air concerts on Thursdays and Saturdays during the season, although it is anticipated that a loss may ensue.

THEATRICAL GOSSIP.

Train Service Modifications—A.A. and the Entertainment Tax—Theatrical Managers and the Standard Contracts—The May Palfrey Matinees.

The Train Service.

It is probable that the same "skeleton" services which were in force last Sunday and Monday will remain the same for next week; but managers travelling are particularly advised to ask at the departing station as to the times of the trains still running. No trains were running last Sunday on the Great Central Railway, and only two on the Great Eastern. Two trains left Euston for Liverpool and Manchester, one for Newcastle and district and Scotland, one for Leeds and district from King's Cross, one for Sheffield from St. Pancras, and one for Portsmouth from Waterloo. The train from Cardiff to Gloucester to connect with the Midland train to the north was taken off, and many branch lines were closed.

Entertainment Tax.

The Actors' Association has made a commendable move by resolving to give the fullest support to any constructive policy which will bring about the withdrawal of the Entertainment Tax. We reproduce, under the heading "Actors' Association Matters," the resolution on the subject adopted by the Scottish Trades' Union Congress, and the accompanying comment extracted from the joint report on the cost of living appointed by the Parliamentary Committee of the Trades Union Congress and kindred bodies.

The A.A. expresses the hope that managers will take the matter in hand and adopt a policy which by "constant accumulative methods will relieve the industry of this great burden."

T.M.A. and Standard Contract.

Replying to a suggestion by the secretary of the Actors' Association that members of the Theatrical Managers' Association who control theatres should refuse to book any managers who do not give their artists the standard form of contract, Mr. H. W. Rowland stated that he was directed to say that his Association could not permit any interference whatever as to the protection or rights which it may decide to give its members.

"I am further directed to say," adds Mr. Rowland, "that if the Actors' Association is to be understood as officially sanctioning the method of "lightning strikes," which are calculated to cause not only serious injury to the theatre and play, but great distress to the actors and other persons engaged in their production, the Association will decline to listen to any suggestions of your Association, and will recommend its members to take such steps as they can to exclude the officials of your Association.

"It is hoped, however, that your Association will see that in future this 'Bolshevik' method of enforcing demands will be abandoned."

Some "Wee-Gee" Plays.

The new play, "Emma," written by Herbert Thomas, and to be produced by Miss May Palfrey at St. James's Theatre matinées on Mondays, Tuesdays, and Fridays, is not the only piece which that accomplished and attractive actress has in hand. Miss Palfrey—the widow of our lamented friend, Weedon Grossmith—has several plays written by that brilliant actor-author. Mrs. Grossmith starts her "Emma" matinées next Monday.

"Don Q"—riosity.

Mr. T. J. Nettlefold informs us that American managers, both dramatic and cinematic, are manifesting a desire to see the Nettlefoldian success, "Don Q.," which is going so well at the Apollo. It appears that Mr. Nettlefold is hoping to take this drama—plus himself and Mrs. Nettlefold—across the Atlantic in due course. The filmers want Mr. and Mrs. Nettlefold to be "screened" not only in this Hesketh Pritchard drama, but in several others of that hero-author's "Don Q." stories.

André's "Majority" Revue.

Mr. André Charlot's new revue, now called "Puss-Puss!" promised at the Vaudeville next Saturday night, is his twenty-first production of the sort—his twenty-eighth London production in all. Lee White, Clay Smith, and Bert Coote have several fine characters.

There are three librettists, namely, Dion Titheradge (brother of the brilliant Madge), Ronald Jeans (also quite clever), and Ernest Hutchison, author of that powerful and still touring drama "The Right to Strike." The composer, Kenneth Duffield, is an Australian mutton merchant, who is said to own 30,000 sheep!

J. E. Vedrenne Convalescent.

It is satisfactory to learn that Mr. J. E. Vedrenne, upon whom a serious operation was performed some three weeks ago, has progressed so favourably that he is now able to leave the nursing home.

During the early part of this year the theatre, like most other organisations, had its labour troubles, and Mr. Vedrenne, as chairman of the Society of West End Theatre Managers, bore the brunt of the negotiations between the men and the managers. This, in addition to his regular work, evidently told upon his health and contributed to his recent breakdown. However, after a short period of rest in the country, Mr. Vedrenne will be able to resume his business, but, in the meantime, he would like it to be known that he thanks his friends for their inquiries, which have been so numerous that it has been impossible to give them individual attention.

Three-Character Plays.

Several plays written for three dramatis personæ are pending. One is a comedy which Mrs. J. T. Grein is adapting from the Dutch, for presentation first at a charity performance. Another is John Galsworthy's new play now being rehearsed by the Reandean company. This piece—with two men and one woman—is called "The First and the Last."

"Pericles" Productions.

Many of our "contemporaries" who have paragraphed and noticed the revival of "Pericles, Prince of Tyre," at the Old Vic. last Monday, appear to think that the only revival of that play in comparatively modern times was that given by Phelps at the "Wells" 67 years ago. As a matter of fact it was presented in a somewhat revised form by the late John Coleman at Stratford-upon-Avon some 25 years back. The cast included (besides Coleman in the name-part) such then budding and now "star" players as Lilian Braithwaite, Lily Brayton, and Oscar Asche!

More Matrimonial Mixtures!

Rehearsals are now proceeding for speedy production, at first on a short tour and afterwards at the West-End, of a new and curious kind of comedy, bearing the extraordinary title of "Marriage by Instalments!"

Another "Baby" Play.

London playgoers may expect to see in the early autumn a new American farce, to be run by a well-known London Israelite impresario, with a celebrated Kosher variety comedian in the leading part. The play's title is "Welcome, Little Stranger!"

Congrats!

Mr. Charles R. Stubbs—of the Oxford's front-of-the-house staff—brother of Harry J. Dellaway, José Levy's acting-manager at the Grand Guignoleries, was found to be proudly rejoicing a few nights ago over the fact that his charming young wife had just presented him with a darling dimpled dumpling of a daughter!

The Garden Party.

The "'What's-a-Name' Competition" has brought in all manner of novel suggestions for attractive side-shows for this year's Theatrical Garden Party, in aid of the Actors' Orphanage, which is to take place at the Royal Hospital Gardens, Chelsea, on June 28. "Some of these," said Mr. Gerald Du Maurier, "have actually come to us from friends as far away as Winnipeg, Canada, Cairo and Venice, the best of the lot, perhaps being that sent in by a stage enthusiast resident in one of the warmest Sinn Fein counties in Ireland."

G.O.M. of the Stage.

Sir Squire Bancroft, who has been described as the grand old man of the stage, will be eighty on Saturday, and the profession, of which he is so distinguished a head, will wish him many happy returns. Another veteran actor-knight who will also be celebrating a birthday in a day or two is Sir John Hare. He is Sir Squire's junior by three years, having been born on May 16, 1844.

Actors' Benevolent Fund.

Since April 28 the Committee of the A.B.F. have granted £265 12s. in relief. Fifty-seven applications have been considered, and of these 49 were assisted.

The Bond-Ramsdale Comedies.

On Whit Monday, at the Palace, Tynemouth, Mr. Charles Elderton will commence his summer tour of "Carmello," the romantic musical comedy specially written for him by John Bond and Fred Ramsdale, with music by Lytton Norman. Another musical play by the same authors will be produced by the Leslie-Woods Productions on June 6. This is a musical comedy in three scenes, at present entitled "The Ruby Star," the music for which has been composed by Leonard Lennard.

Death of Actor-Soldier.

News has just reached us of the death on March 23, at the age of 38, of Finn Doyle, M.M., after a long and painful illness, bravely borne, the result of four years' active service. He was the eldest son of the late T. F. Doyle, for many years manager of the Theatre Royal, Bradford, and brother of Miss Moya Mannering, of "Peg o' My Heart" fame. He was well known in the provinces, where he toured for many years. He volunteered for service as soon as war broke out, and many in the profession will be sorry to hear of his untimely death.

A New Chelsea Theatre.

The Pax Robertson Salon will produce a thirteenth century Japanese play, and Chekov's farce, "The Proposal," on Sunday, May 22, at the new Chelsea theatre, Bedford Hall, Upper Manor-street, near the Town Hall.

A Slashing Good Play.

The Globe Theatre has wittily taken advantage of the latest crime wave by issuing a card depicting a sinister figure scratching at the plate-glass window of a large shop which has been closed for the night. The result of his efforts is seen in the words "The Knave of Diamonds," boldly inscribed across the pane of glass.

The Stage Society.

The next production of the Stage Society will be a play in three acts, entitled "The Race With the Shadow," a translation from the German of Wilhelm von Scholtz, by Graham and Tristan Rawson, which will be given at the Court Theatre on Sunday evening, May 22, and the following afternoon. The production is in the hands of M. Theodore Komisarjevsky, and the three rôles will be played by Miss Helen Haye, Mr. George Relph, and Mr. Athole Stewart.

Sportsmen at the Surrey.

It is pleasing to hear that the Surrey Theatre, which is now under the vigorous management of Mr. H. S. Chambers, seems to have taken a new lease of life and big business is the result. Mr. Reg. Crowe has been wisely retained as acting manager.

On Monday last week Mr. Chambers, who is a great believer in outdoor sports, invited the Surrey cricket team to witness a performance of "Toto." About 25, including Surrey's captain, Mr. P. G. H. Fender, and Mr. Jack Hobbs, responded to the invitation, and, from all accounts, they had a good time. On Thursday the Millwall football team were the guests of Mr. Chambers.

Henry Ainley in the Lectern.

Mr. Henry Ainley took part in the proceedings at the Trinity Congregational Church, Glasgow, last Sunday evening, when the Rev. H. S. M'Clelland delivered an address on "The Message of Mary Rose," dealing with the lessons contained in Sir J. Barrie's new play. Mr. Ainley read the lessons and several passages from Wordsworth, Tennyson, and Matthew Arnold. Expressing his thanks to Mr. Ainley, Mr. M'Clelland said he was gratified for the drawing together of the Church and stage. They had been separated too long, for the Church, after all, was the mother of the stage.

New Kingsway Production.

By arrangement with Messrs. Herbert Jay and Hylton Allen, Mr. Cecil Barth will present at the Kingsway Theatre tomorrow (Thursday) a character comedy in three acts, written by Macdonald Watson, and entitled "Hunky Dory." The play, which had a successful trial run in the provinces last autumn, is the first full-length work of an author-actor, who has written and produced several vaudeville sketches and contributed scenes to West-End revues. Following is the cast:—

A Postman ..... David Clyde
Jenny ..... Nell Barker
Polly ..... Jean S. Sturrock
Hunky Dory ..... Walter Roy
Specky Todd ..... Robert Drysdale
Mrs. Macfadyen ..... Frances Ross Campbell
Peter Maguffie .... Macdonald Watson
David Low ..... F. Manning Sproston

The action of the comedy takes place in a village in the Scottish Lowlands.

Act I., The Shop of Specky Todd; Act II., The Home of Hunky Dory; Act III., the same.

The name of "Hunky Dory," to-morrow's Kingsway comedy, is understood to be an American expression meaning "all right." The author himself is not quite sure, nor does he quite remember why he gave the name to one of his characters—an old man, who, like himself, is very Scotch. He hopes, however, that it *does* mean "all right!"

The "Hundred" Chance.

Regularly, save for a war break, since the 1914 Gaiety Theatre production of "To-Night's The Night"—or, nearly 1,500 times—Mr. George Lane has "reported for duty" as Mr. Leslie Henson's "walking" understudy; and a few afternoons ago, owing to Mr. Henson's temporary absence through indisposition from the Winter Garden, he was, as Joseph Pinglet in "A Night Out," able to register his hundreth actual appearance.

"The Peep-Show" in Demand.

A very flattering proposition has just been made to Messrs. Wylie and Tate for the colonial rights of "The Peep-Show." It is wanted for not only Australia, but also for New Zealand and India. Contracts for Paris will, we hear, also be signed almost immediately. In respect of the French capital one of the clauses in the agreement is that Mr. Julian Wylie must personally produce.

"The Ninth Earl" for Tour.

The entire provincial rights of "The Ninth Earl" have been secured by Messrs. Walter Maxwell and H. W. Phillips, who are sending out a company immediately, commencing Monday next at Chatham. They have been fortunate enough to secure the services of Mr. Charles Barrett for the title rôle—played at the Comedy Theatre by Mr. McKinnel—and others in the company are Miss Hattie Hanson as Margot, Miss Florence Beech, Miss Bertha Northam, Messrs. Sydney Compton, Stephen Langton, Leonard Trollope, H. Mackenzie Rogan, Frank Litchfield, and H. L. Carlo.

Critics' Circle.

At a meeting of the House Committee, held at the Circle's Room in the Café Victory, on Friday, it was decided, in view of the industrial situation, to postpone the dinner to Sir Alfred Robbins to a date to suit his convenience about the middle of June.

"The Blue Lagoon."

The first performance in outer London of that delightful play, "The Blue Lagoon," will be given at the Golders Green Hippodrome by Mr. T. C. Wray's capital company, together with all the original electric and lighting effects. The piece has had a most successful tour, packed houses and enthusiastic audiences being the rule in every town.

Early Panto. Engagements.

Mr. Horace Mills has been engaged to play the part of Widow Twankey in the next pantomime at the Prince's Theatre, Bristol. The rôle of Aladdin has been allotted to Miss Renée Reel, and that of Abanazer to Mr. J. H. Wakefield.

Charity Matinée at Winter Garden.

The Royal Orthopædic Hospital matinée is to be held at the Winter Garden Theatre, by kind permission of Messrs. George Grossmith and E. Laurillard, on Monday, May 30. It is satisfactory to note that Mr. Carl Hentschel, in accepting the invitation of Mrs. W. G. Coxen to organise this matinée, stipulated with the hospital authorities that in return for the generous services rendered by the dramatic profession, the hospital would arrange for a special bed for the benefit of patients recommended by the dramatic profession.

Mr. George Grossmith has very kindly promised to assist in the entertainment, and also to enlist the help of the principal members of his various companies. An interesting programme is promised, the Entertainment Committee consisting of Mrs. W. G. Coxen (Chairman), Miss Lilian Braithwaite, Miss Irene Hentschel, Miss Monica Ewer, with Mr. Carl Hentschel as Hon. Matinée Secretary. Although an all-star programme will be presented, ordinary prices will prevail.

Seventy-five per cent. of the cases treated at the Royal Orthopædic Hospital are crippled children, and over 1,000 children are now waiting (owing to lack of funds) to be cured. All who desire to help this praiseworthy work should apply for tickets to Mr. Hentschel, 21, Hart-street, Bloomsbury, W.C.

THEATRE GIRLS' CLUB.

MEETING AT THE MANSION HOUSE.

The annual meeting in connection with that admirable institution, the Theatre Girls' Club, Greek-street, Soho, was held at the Mansion House on Friday, when the Lord Mayor, Ald. E. Rolls, presided over a large attendance of supporters of the the fund. Supporting the Civic Chief were Lady Tree, Miss Gertrude Kingston, Miss Clemence Dane, the Rev. the Hon. James Adderley, Rev. Clarence May, and, of course, the wonderful founder of the club and its active organiser, Mrs. Edward Compton.

The Lord Mayor declared it was obvious that a good and useful work was being carried out by there being in the heart of Theatreland a place where respectable theatre girls out of work and in work could find a comfortable home free from peril. It was not possible in these hard times to make such a club self-supporting, but he was glad to see from the accounts that the girls paid quite a substantial proportion of the expense of their board and lodging. He hoped sufficient funds would be forthcoming so that the club might always be able to adhere to its motto of the ever-open door for poor theatrical girls.

The Rev. James Adderley, who confessed that he at one time was an actor, said, to his mind, the unemployment of theatrical girls was the saddest aspect of the whole problem of unemployment. He did feel that theatre-goers should make it a personal matter with them that no hardship came to the people who provided the entertainment for them that they made part of their lives. The work of the club was practical and noble. At the premises in Greek-street the chorus girls out of work in the middle of London, with all its temptations and disappointments, could find a place where they could get true companionship and their immediate needs supplied and comforts of every kind. Such a place should not be in want at all. (Hear, hear.) The club was in the hands of splendid people. Its promoters were persons high in the church and dramatic profession, and there were very practical workers also.

Aspirants to the Stage.

Miss Gertrude Kingston said everyone connected with the stage every week was asked to see some aspirant for the stage and to give them advice. These aspirants had many reasons for desiring to go on the stage. Some would say they were unhappy at home, and there they must earn a living, and did not see why they should not try to make their way in the theatrical profession. One lady the other day who came to her had run away from her husband. That was very often the case, and when asked why they thought they would do well on the stage their reply generally was to the effect, "Oh, because I was always acting a part when I was living with my husband." (Laughter.) When they said they were not afraid of work her reply was that there was probably no work to do. But when one dissuaded girls from entering the theatrical profession, one did not know whether they were not dissuading a girl who might make a great genius.

"Factory of Amusement."

As to the chorus girls who had to face hard times of unemployment, she said she had no old-fashioned superstitions about the temptations of the stage. She was not afraid for the morals of these girls, but she was afraid for their morale. There was nothing more distressing in the whole world than the hope of the letter of an engagement that never came, or the heartache of perhaps six weeks' rehearsal and six days' play, or the endless fatigue of rehearsal and performances, and then the walk home to lonely rooms. This, then, was that which was spoken of by the public as the glamour of the stage. The theatre was a grim, grimy, grey factory of amusement. She thought all the sadness that they who were behind the footlights realised must somehow be counted when they passed on to the credit of their account in the bank of happiness. She was glad to know that down in Soho there was a place where kind hearts and loving arms were to be found, and where a home was for those girls. She suggested that everyone present should make him or herself responsible for one or two yearly subscribers to the club, and so secure a nice annual income, say, of £5,000, and then they could do 50,000 kindnesses and get 50,000,000 thanks. (Applause.)

Miss Clemence Dane said she was glad to be able to endorse the work of the club. She declared that in her opinion many girls went on the stage because they wanted to "see life." But to the smaller members there came the evil day. Perhaps there was a three months' tour, and then a long period out of work. She recalled early experiences of her own when "there were no steaks but only kippers." But the life had a curious fascination, and despite much misery and many disappointments, these girls stuck to it. She would like to see the Theatre Girls' Club developed in every town in the United Kingdom. (Hear, hear.)

Lord Beatty's Message.

Lady Tree said she knew the Theatre Girls' Club well, and knew the good and usefulness of it. Nothing under the control of their incomparable Mrs. Edward Compton could be other than good. She thought, great as the usefulness of the club's cubicles and feeding arrangements were, one of its best assets was that there the girl, lonely and down, could find friendship and happy conversation. She begged them to see that the club always had its salt. Lord Beatty, who she left to come to the meeting, had sent the message by her that he thought such a club a very valuable institution for the nation. (Applause.)

Mrs. Edward Compton, who had a warm reception, expressed thanks to the Lord Mayor. Speaking of the work of the club, she said the time and difficulty of the chorus girls was when they were out of work; not when they were employed. This was the time when the girls had to look nice because they could not expect to get work if they did not. It was a very trying time, and, oh, so hard. Then it was that the club was a real help. (Hear, hear.)

Mrs. Compton gave also a little insight into a side of her activities little known. She told of going round with girls to managers and agents, and to music halls and theatres to watch her girls in their shows, so as to be able to try and advise and infuse in her charges ambition and ideas that would give them some incentive to do something big, and not be content to take £3 a week for only so many weeks a year.

ACTORS' ASSOCIATION MATTERS.

SECRETARY'S NOTES.

OPPOSITION TO ENTERTAINMENT TAX.

Artists' Counterparts of Contracts.

Many members of the Association have reported the difficulty they have experienced in getting managers to return the counterpart of the contract duly signed in time for the artist to get same stamped in order to comply with the Inland Revenue Regulations, and we are very glad to receive a communication from the Association of Touring Managers, to whom we referred this point, stating that it is the opinion of their Association that he longest time that should elapse between the artist signing the contract and receiving confirmation of same should be seven days.

We hope that all managers will return same at the earliest possible moment, and that all artists who do not receive their counterpart in time will kindly notify the Association.

Valentine Pension Fund "Bricks."

These bricks will be ready at the end of this week, and it is hoped that as many members as possible will purchase these books—price 2s. 6d. each—and sell the penny bricks to their friends outside or inside the profession. The object of the V.M.P.F. is to pay our respects to our first Chairman as a Trades' Union and also to commemorate his work by providing as many actors and actresses as possible with £3 per week for life upon reaching the age of 60 years.

Preston Delegate.

Will ladies and gentlemen of the profession kindly note that Mr. J. Veevers-Thompson, of the Rafaelle Studio, 24, Guildhall-street, Preston, has recently been appointed Hon. Area Delegate for the A.A. in this district. Mr. Veevers-Thompson will be glad at all times to see present and prospective members of the A.A., to give courteous attention and render all possible assistance in overcoming such difficulties as they may be faced with.

Entertainment Tax.

At the 24th annual Scottish Trade Union Congress, held in Aberdeen, on April 21, 22, and 23, the following resolutions were moved, seconded, and agreed to:—

"This Congress protests against the continuance of the Entertainment Tax, on the grounds (1) that it was originally a War Tax, and now that the war is over it should have been removed. (2) Its incidence is grossly unfair, as it places a much heavier burden on the lower price seats and penalises the working class section of the community. (3) It prevents the economic readjustment of the business and tends to keep down the wages of the employees engaged in it."

"The Entertainments' Tax, which yields about 1 per cent. of the total National Revenue, ought, in our opinion, to be abolished. It is but little better than the nineteenth-century 'Tax on Knowledge.' We do not think that theatres, cinemas, and concerts always exert the kind of influence which we should desire; but in the drama, in music, and—as its techniques and possibilities become better understood—in the cinema, we see agencies which ought to be encouraged, rather than discouraged by means of taxation. We should prefer to see the State subsidising art, music, and the drama, rather than relieving the well-to-do of an additional £11,000,000 of direct taxation by taxing the enjoyments of the mass of the people."

The A.A. is prepared to give the fullest support to any constructive policy which will bring about the withdrawal of the Entertainment Tax. It is a matter which should have received greater attention from the E.N.I.C., and it is hoped that the managers will take the matter in hand and adopt a policy which by constant accumulative methods will relieve the industry of this great burden.

Unionising of Theatres.

The Scottish Trade Union Congress passed the following resolution:—

"That this Congress strongly approves and recommends all affiliated Unions to support the efforts of the Actors' Association, the Variety Artists' Federation, the Amalgamated Musicians' Union, and the National Association of Theatrical Employees, to unionise every place of amusement in the United Kingdom," and the attention of members and non-members is drawn to this, and it is hoped that every person connected with the labour side of the theatre will join his respective union.

Cinema Contract.

Conforming with the resolutions passed at the Joint Mass Meeting of the A.A. and the V.A.F., held at the Ambassadors Theatre, on Sunday, April 10, a further joint mass meeting of these two organisations will be held at the Prince of Wales' Theatre, on Sunday, May 22, at 7 p.m., by kind permission of Mr. André Charlot.

It is hoped that every person engaged in the industry will join the A.A. or V.A.F. in order to bring about the general adoption of the Cinema Contract drawn up by the A.A. and the V.A.F., which they are endeavouring to get accepted by the Incorported Association of Kinematograph Manufacturers.

FRIDAY'S COUNCIL MEETING.

Minutes of Council Meeting, held May 6, 1921. Present: Mr. J. Fisher White (in the chair), Messrs. Henry Vibart, Cyril Austen-Lee, Charles R. Stone, A. Harding Steerman, Howard Brenan, Lennox Pawle, Murri Moncrieff, Eric H. Albury, J. Scott Leighton, Frank Irish, Bertram Wallis, Luke Forster, David G. Noble, Henry Oscar, Frank Grey, Alfred Lugg (secretary), J. T. Goddard (solicitor), Misses Lilian Braithwaite, Sybil Thorndike, Mary Jerrold, Jessica Black, and Mme. Isabel Beresford.

The reports of the Ways and Means, Nominations, and Legal Committees were read and adopted.

Chairman's Letters.

Letters from Mr. George Fry, Mr. C. Hargreave Mansell, Mr. Sydney Paxton, and Mr. Ernest Hendrie were read, regretting their inability to attend. Also a letter from Mr. Howard Brenan.

Secretary's Letters.

Letters were read from the Theatrical Managers' Association, the Trade Union Labour Service Guild, the National Union of Clerks, Association of Touring Managers, Mr. Gerald Saffery, Mr. F. B. J. Sharp, National Association of Theatrical Employees, Mr. H. B. Clements, and Miss Phyllis Broughton, Mrs. Saba Raleigh, and Miss Haidee Gunn, regretting their non-attendance at the meeting.

SALARIES.

TO THE EDITOR OF "THE ERA."

Sir,—I have just recently been informed from an important quarter that certain managements have made up their minds to "starve out" the actor this summer. The information confirms a suspicion I myself have unwillingly entertained for some time, and surely reveals a rather despicable attitude. One sympathises, of course, in the trying times through which theatrical managers, in common with other employers of labour, have been passing, but why should the unfortunate artist be imposed upon on every occasion, simply because he and she cannot afford to be sufficiently aggressive and antagonistic to unmerited suffering? Manual labour—unskilled, as well as skilled—has had most of its demands granted through strong combination, and methods more or less aggressive, but the simple-minded artist, who, together with the author and the producer, constitutes the brains of the theatre (the scene painter and the costumier are not concerned in the present question) is treated with consummate disrespect—chiefly on account of the signal failure to assert himself and herself with sufficient strength and pertinacity. This is not as it should be—and it cannot continue for long. One of two things is bound to happen; the fully-organised artist, flouted by a section of employers, will go right over to Labour (and so force the hands of Capital), or the better-class, and in every way most desirable, actor and actress will give up "our glorious calling" altogether, when and if possible, and will leave behind, along with the indifferent, the ex-maidservant, the incompetent, the moneyed amateur. In the latter event, the public, as at present, will have to pay, and the stage will have ceased to be a profession for self-respecting ladies and gentlemen.—Yours truly,

FRANK MACRAE.

Gloucester Gate, May 10, 1921.

"LORD RICHARD IN THE PANTRY."

Mr. Thos. C. Dagnall is sending out in the coming autumn and spring four companies of "Lord Richard in the Pantry," which ran for over 500 performances at the Criterion. A special company, headed by Miss Connie Ediss, will be sent out in the autumn.

Presentation to Bath Actor.

In recognition of his great assistance to the members of the Bath Playgoers' Society in the presentation of their public reading of "A Bill of Divorcement" at the Pump Room on Thursday evening, Mr. Arnold Ridley, the promising young Bath actor, was presented with a cigarette case. Mr. Ridley has been prominently associated with repertory theatre work at Birmingham and Plymouth.

Scenic Artist's Honour.

Mr. Jack Brown, scenic artist, has been recently admitted a member of the Royal Parthenopian Academy of Italy (Literature, Science, and Art) by diploma, which also confers the decoration of the Palms of the Academy, surmounted by the Royal Crown. Mr. Brown, who is a nephew of Henry Brown, author of "The History of Music," served in the Grenadier Guards during the war. It may be added that the two paintings he submitted to the Academy at its last meeting were "highly commended."

Royal General Theatrical Fund.

The May meeting of the Board of Directors of the Royal General Theatrical Fund was held at Goschen Buildings, Henrietta-street, on the 3rd inst., the chair being occupied by Mr. H. Saxe Wyndham. Messrs. Lionel Carson, Henry Doughty, Walter L. Rignold, Frank Weatherby, and Charles Cruikshanks (Secretary) were in attendance. A subscribing member of Class "A" was transferred from that division to Class "C." Several matters of business were discussed and instructions given to the Secretary to deal with them.

Australian Changes.

The retirement of Mr. Hugh D. McIntosh from the theatrical world has been announced with startling suddenness, writes our Melbourne correspondent. Mr. Oscar Asche's "Chu Chin Chow" was in the height of its popularity, and running a "banker" at all performances. The whole company has been transferred to Adelaide and Sydney. Mr. McIntosh had "The Lilac Domino" playing to capacity houses in Sydney. Both these shows have been taken over by J. C. Williamson, Ltd., and the Tivoli theatres management will in future devote their energies to competing in the picture world. The loss of both old-established Melbourne and Sydney houses for theatrical purposes will lessen accommodation considerably, and the withdrawal of the Tivoli Circuit leaves Australia dependent upon Messrs. Williamson and J. and N. Tait, whose offices are under dual control, and Messrs. Benj. and John Fuller. The latter firm already have large interests—they control three theatres in Melbourne.

At the conclusion of the final performance of "Chu Chin Chow" Mr. McIntosh, in a speech from the footlights, expressed his regret at withdrawing from his theatrical ventures in the height of his success.

ENGLISH VERSION OF "L'APOTRE."

TO THE EDITOR OF "THE ERA."

Dear Sir,—May I be permitted to point out that the late M. Paul Hyacinthe Loyson's celebrated play, "L'Apôtre," translated by me, was produced by Miss Horniman, under the title of "The Apostle," on Sept. 15, 1913, at the Gaiety Theatre, Manchester?

As it has been stated in many of the obituary notices of the deceased dramatist that this play has never been given in English, in justice to M. Loyson I shall be much obliged if you will kindly correct this error.—Yours faithfully,

F. M. RANKIN.

ANNOUNCEMENTS OF THE ASSOCIATION OF TOURING MANAGERS.

THE ASSOCIATION OF TOURING :: MANAGERS. ::

President—Sir FRANK BENSON.
Vice-President—Sir J. MARTIN HARVEY.
Chairman—Mr. ROBERT MACDONALD.

To advance and protect the interests of Touring Theatrical Managers.

Full particulars as to membership will be sent on application.

Secretary and Offices,
Mr. LOUIS CASSON,
178, Shaftesbury Avenue, W.C. 2.
'Phone—Regent 5485.

ASSOCIATION OF TOURING MANAGERS.

ACTING MANAGERS' SECTION.

The monthly meeting of this Section of the Association was held on Thursday, at the Offices, 178, Shaftesbury-avenue, the Deputy Chairman, Mr. A. Gifford Stacey, in the chair.

Entertainment Taxes.

A further discussion took place with reference to the collection of entertainment taxes.

Proposed Standard Contract.

A letter was read from the A.A. asking for an opinion as to what notice a resident acting manager was entitled to terminate his engagement.

The meeting was of opinion that this could only be determined by the conditions upon which the manager was engaged, as the length of service to terminate would probably differ in each individual case.

Arising out of this letter Mr. C. T. B. Penley drew attention to the fact that in many cases touring acting managers were engaged on the same contract as artists, which contracts did not in any way apply to the duties of an acting manager.

A lengthy discussion took place on the advisability of drawing up some form of standard contract for acting managers.

It was felt by the meeting that such a contract should contain a guarantee bond, and that such bond could be arranged with a Guarantee Society by the Association for its members.

It was decided that a draft of the proposed standard contract should be prepared by the hon. solicitor, to be presented at the next monthly meeting for discussion.

The following sub-committee was appointed to confer with the hon. solicitor on the subject, Mr. J. Barton Pearman, Messrs. C. T. B. Penley, A. Gifford Stacey, and Eugene Bertram.

The secretary was also instructed to write to the associate members asking them to offer any suggestions they might be able to make for clauses to be embodied in this contract.

Preference for Associate Members.

The secretary read the following resolution, passed at the last general meeting of the Association: That the members of the Association, when engaging acting managers, give preference to associate members in making such appointments.

It was resolved that members be notified of this resolution, and asked to inform the secretary when disengaged, so that their names may be entered in the register, to be kept at the office for this purpose.

Claim Against a Manager.

A claim made by Mr. Charles Clifford again a manager again came up for consideration. The secretary had had an interview with the manager, who only accepted liability for a portion of the claim. As the meeting was of opinion that the whole of the claim was justified, it was suggested that the parties be asked to arbitrate upon the matter.

A.T.M. AND BOOKING AGENTS.

TO THE EDITOR OF "THE ERA."

Dear Sir,—A letter received by the Chairman of this Association from a provincial variety agent conveys a misapprehension with regard to the action which is being taken concerning agents.

The Association of Touring Managers has no intention whatever of interfering in any way with the variety agent pure and simple. That is a branch of the business which does not concern the touring manager. I quote from the Chairman's reply to the agent in question, as follows:—

"You are wrong, however, in thinking that we are out to kill the variety agent or vaudeville agent, but we strongly resent agents coming into the theatrical business and having control of theatres, and extracting commissions from the touring manager. We think that any remuneration for booking a theatre should be paid by the theatre people themselves if they require an agent to do such bookings.

This puts the case in a nutshell. We are ready to do business and make bookings through any accredited agent or representative, but, and this is the important point, the theatre proprietor who requires such agent must pay him for his services and not the touring manager. The agent who claims that he is the sole booking manager for a certain theatre is obviously acting on behalf of the theatre proprietor and not on behalf of the touring manager, therefore it is equally obvious whence he should obtain his remuneration.

We have numerous instances in our business of accredited representatives who do all the booking for certain theatres. They are paid a salary or fee by the theatres, and are men highly respected by the touring theatrical manager. It is needless to add that we should be the last in the world to wish to interfere in any way with the methods in which these representatives conduct their business.—I remain, yours faithfully,

LOUIS CASSON,
Secretary.

The Association of Touring Managers,
178, Shaftesbury-avenue,
London, W.C. 2.
May 10, 1921.

"THE JEFFERSONS."

Comedy, in Three Acts, by Vincent Douglass, Produced for the First Time in London at the Richmond Hippodrome, on Monday, May 9.

Christopher Jefferson ..... Wilfred E. Shine
Helen Jefferson ..... B. Fielden Kaye
Rose Jefferson ..... Francis Harper
Stephen Anthony ..... George Dudley
Joseph Foreshaw ..... William Artand
Elizabeth ..... Ruby Leyton
Nathaniel Mosscrop ..... William H. Dewhurst
Geoffrey Mosscrop ..... George Chamberlain
Silas P. Malison ..... Chas. Fielding

"The Jeffersons" have come to town, and no one should miss seeing them. The play from the facile pen of Mr. Vincent Douglass has now been on the road for over five years, and is as popular as ever. The dialogue is crisp and humorous, and the situations deliciously droll. The play opens at Jefferson's office at the Spring Bank Cotton Mill. Christopher Jefferson, the owner, is in a bad way; his trade is monopolised by his rival, Mosscrop, and a strike is threatened to overwhelm him. Nathaniel, aware of his rival's weakness, offers to buy him out for £1,200, but the sturdy Lancastrian is not accepting. As a result, Mosscrop threatens all the ills that can fall to a Lancashire manufacturer. At this stage arrives an American inventor, Silas P. Malison, who places before Christopher details of his automatic accelerator, by which the output can be mechanically quadrupled. The business instinct of the old manufacturer here peeps out, and he promptly secures the invention and increases the wages of his staff as a result. Seven years elapse between the acts, and once more we are at Jefferson's office at the mill. The tide of misfortune has turned, and orders are overflowing; the inventor, too, has also reaped the reward of his industry, and appears on the scene to try and win Rose's hand, but this young lady is engaged secretly to Mosscrop, jun. Anon the two Mosscrops appear to sign the document by which their property reverts to Jefferson; but having obtained Mosscrop's signature and generally humiliated him, he agrees to allow all of them to remain at the mill on sufferance. It is only in accordance with the eternal fitness of things that Rose Jefferson should fall hopelessly in love with young Mosscrop; discovery follows, and Christopher Jefferson plays the stern parent in the orthodox way. In the third act we have the old triumph of Cupid against all comers, and Rosie Jefferson wins her lover in the teeth of the usual difficulties. Thus all ends comme il faut, to a ripple of merriment.

Premier honours belong to Mr. Wilfred E. Shine, who as Christopher has done nothing better than this old Lancashire millowner battling against adversity and a wilful daughter. His great scene in Act II., in which he triumphs over his competitor, Nathaniel Mosscrop, is an absolute triumph, and throughout he held the audience with his grim, sardonic humour. Miss B. Fielden Kaye plays the part of the wife, Helen, with considerable skill, and won honours in Act III., where she gains permission for Rose's love suit. For daintiness and innate prettiness Miss F. Harper scores an unqualified success as Rose Jefferson. A clever impersonation is that of the manager of the mill, Stephen Anthony, and Mr. William Artand is perfectly satisfactory as the weaver, Joseph Foreshaw. A host in himself, Mr. Wm. H. Dewhurst fits the rôle of Nathaniel Mosscrop to a nicety, and does much to enhance the success of the comedy. Mr. George Chamberlain scores a distinct success as Nathaniel's son, Geoffrey. Mr. Charles Fielding cleverly plays Silas P. Malison, the American inventor, and Miss Ruby Leyton is effective as Elizabeth. The play is produced by Mr. Wilfred E. Shine and presented by Mr. A. Douglass. In front of the house is Mr. Wm. Payne, where his long experience proves valuable.

"THE VENETIANS."

This drama in four acts, by J. R. Ince, is founded on historical incidents in the life of Jacopo, son of Francesca Foscari, Doge of Venice, and was produced by the Henry Baynton Shakespearean Company, at the Royal Court Theatre, Wigan, on Saturday, at a special matinée.

The performance was excellent, Miss Sylvia Shaw was good as the Minstrel, and she gave a dramatic rendering of a number of songs. She was ably assisted by Miss Julia Bransgrove, who imparted the necessary sprightly touch to the part of a page. The chief lead was entrusted to Mr. Murray Kennel, whose finished delineation of Jacopo was a feature of the performance, while Mr. Douglas Rubery deserved well the praise accorded to him for his fine impersonation of the protagonist Fiscaro. Mr. David Champian as John Hawkins gave a masterly and buoyant portrayal of the typical English soldier of fortune. Mr. Haylock Eyre gave a very good interpretation of the Venetian courtier, Fernando. The humour was creditably furnished by Mr. Kenneth Wicksteed and Mr. John Tanner as servants to "John Hawkins." Messrs. Walter Plinge and Gaeton Singer also did well as the Assassins.

The trial scene was admirably conducted by Messrs. Edward Dunstan and Douglas Rubery. Others worthy of notice were Mr. Lionel Strong as Gaspero, Mr. J. Roberts as Hermolo-Donato, Mr. Joseph Hill as Brigand Chief, Mr. Thomas Price as President of the Court, Mr. Charles Williams, and Mr. W. Berry. Mr. Richard Hoodless as Doge of Venice gave a finished portrayal. Miss Joan Corbett Wellings scored as Reno, while as the courtesan Elvira, Miss Ann Featherstone's embodiment was clever, bright and entirely in keeping.

For the scenic effect and the general presentation great credit is due to Mr. Edward Dunstan, who had charge of the production for Mr. Henry Baynton. The vocal scores and incidental music by Mr. Jefson-Charlesworth was much appreciated.

The play was very well received, and at the fall of the curtain the author, in response to a call, appeared and briefly expressed his gratitude for the appreciation of the audience.

"HAPPY ISLAND."

Revue, in Five Scenes, Produced for the first time in London at the Surrey Theatre on Monday, May 9.

Sadie Dollars ..... Miss Eva Linacre
Ginger ..... Miss Hope Wynne
Pansy ..... Miss Madge Percy
John Rocket ..... Mr. R. Parr
Bill ..... Mr. Tom Ashby
Lord Linger ..... Mr. Reg. Irving
Jacob ..... Mr. Jack Herbert

This musical production, new to London, was successfully presented by Mr. B. Mainwaring Dunstan. The plot, which is of the scantiest, and is often lost sight of in the maze of music and comedy, deals with a very mild adventuress in the person of Sadie Dollars, who, though already married to John Rocket, makes love to and finds a willing victim in Lord Linger, a wealthy peer. She induces him to take her and her company of artists (whether theatrical or cinema is not disclosed) for a tour round the world on his steam yacht. The vessel is lost through fire at sea, and the whole party, which includes besides Sadie and her fiancé, her husband, Ginger, a very much up-to-date maid, Bill, a sailor, and Jacob, whom we see as a soldier, policeman, and a sailor, is thrown on to an island. Here Ginger discovers Sadie's plot, tells Lord Linger, and this gentleman is apparently so fascinated with the little maid that he lays his heart and coronet at her feet, and thus is brought about a happy ending. Of music there is plenty, and comedy full measure to overflowing. Everybody works hard to make "Happy Island" a success, and conspicuous throughout is Miss Eva Linacre as Sadie Dollars. She sings charmingly "Oh, Archie," amongst several other numbers. A capital duet is that rendered by Miss Linacre, with Mr. Jack Herbert as Jacob, entitled "I Know What You Mean." As a matter of fact, Mr. Herbert provides nearly all the comedy, and while he is on the stage there is not a dull moment. Miss Hope Wynne as Ginger, the maid, has in the first scene a Nellie Wallace part, and her humorous song which deals with her partiality for a hard-roed bloater caused roars of delighted laughter and unbounded applause. Mr. Reg. Irving scores as Lord Linger, and his "Cupid" number was well sung and received. Mr. Tom Ashby is responsible for a good deal of fun. He is also a good eccentric dancer. Various specialities are presented by the Castleton Troupe, who are better dancers than singers. With a little toning down "Happy Island" should prove a big success, for it is splendidly mounted and dressed, and a word of praise is due to the chorus.

"TOTO" AT THE SURREY.

Big business was done at the Surrey Theatre last week by Mr. Alexander Humphreys' company in the famous musical comedy "Toto." The production, which is by arrangement with Mr. Mark Blow, is one of exceeding excellence, and includes in the cast Miss Irene Alexander, in her original part of Alix Morel. Miss Alexander's beautiful voice is heard to great advantage in the well-known waltz tune, "Hearts That Are Aching," and she was a conspicuous success throughout. The Toto Duval of Miss Gwen Maude is a sheer joy; she has the bump of humour well developed, and while on the stage keeps the house rocking with merriment.

Mr. William Nixon, as the gay Monsieur Jollette, is also responsible for a good deal of fun, and his duet with Toto, "I Know I Can Lean on You," receives great applause. High praise is due to Mr. Stanley Kirk as Charles Morel for his delightful singing and quiet comedy; he was heard to great advantage in the tuneful number, "Beautiful Garden of Girls." Good work is done by Mr. Charles Cornock as Phillip Brevannes, a very neat dance of his receiving well deserved applause. Favourable mention must be made of Miss Kitty Dance as Madame Jollette, and special praise is due to Miss Eva Richardson for some most delightful dancing. The very lively chorus and augmented orchestra was under the direction of Mr. A. Humphreys.

LIFETIME IN THE PROFESSION.

ERNEST DOTTRIDGE'S CAREER.

An experience extending almost to a lifetime in all branches of the theatrical business is to be credited to Mr. Ernest Dottridge, whose companies have so long been an assured success "on the road." Before he reached his teens young Dottridge was deputy drummer to the late Fred Eplett, at the old Sadler's Wells Theatre, and very shortly after he was taken down to Bolton, where his uncle, Pitney Weston, had a theatre, a music hall, a brewery, a hotel, and a museum with vaults. Mr. Dottridge is proud to say he was put to do a bit of everything—money and check taking, cleaning, barman, billing, props., limelight and acting (?). To the list mentioned he adds a note of interrogation, and says personally he considers he was absolutely the worst that ever trod the boards. He can tell many stories of his own failure in this respect, and hundreds of others of the olden days.

He, however, soon showed abilities sufficiently to be sent on tour as acting manager, and years after became the proprietor of his own enterprise, and since then has had companies constantly on tour. At the present moment he has one of the most successful on the road, viz., "My Son Sammy," which is in its fifth year.

On July 25 he produces a new musical absurdity in five scenes, with the title of "Dotts and Dashes," with Jack Byrne, Lucy Brennan, Reg. Heaton, Chas. Falla, Dorothy Oliver already engaged. Christmas week he will produce his sequel to "My Son Sammy," entitled "Sammy in Society," headed by the favourite comedian Arthur White, who has been with Mr. Dottridge nearly ten years, and whose services he has secured for several years ahead.

Mr. Dottridge has just turned twenty-five years as general manager and company managing director for the Oldham Empire Theatre of Varieties Co., Ltd., a company which is one of the most solid and successful in the provinces.

Although Mr. Dottridge recently has not been in the best of health, we are pleased to hear he is rapidly recovering.

D'OYLY CARTE CO.'S SOCIAL ACTIVITIES.

On Friday last the Sports and Social Association in connection with the D'Oyly Carte Opera Company had a very enjoyable outing to Cheddar from Weston-super-Mare. The party, numbering about forty, left Weston by char-a-banc at 11.30, arriving at Cheddar at 12.30. After light refreshments, a visit to Gough's Caves was highly enjoyed by everyone. Whilst in the deepest cave (480ft. below the level of the ground) the whole company sang the chorus of "Hail Poetry," from the Gilbert and Sullivan opera, "Pirates of Penzance," which was most awe-inspiring. The guide remarked that this was the first time so fine a chorus had ever been heard in that particular cave

Following this a move was made to the recreation grounds, where sports, &c., were indulged in. A cricket match was played. Ladies v. Gents, the gents playing only with the left hand, and losing heavily by 44 runs. The top scorer of the ladies was Miss Elsie Coram, the prima donna, with 17 runs (not out).

A high tea at the Cliff Hotel was a very popular "item on the programme," after which the party were driven back to Weston in time for the evening performance. Everyone voted it a most enjoyable day, and many thanks are due to Mr. Frank Clifford, the hon. secretary and the hard-working committee.

It is hoped to have many more of these outings during the coming summer, with tennis, boating, and other sports, organised weekly by the committee.

This Association has only very recently been formed, and during its short existence it has proved very beneficial to its members, both from the social and sporting point of view. Mr. Rupert D'Oyly Carte has honoured the Association by becoming President, and displays a great interest in its progress.

W. V. GARROD'S NEW COMEDY.

At the Playhouse, Liverpool, on Whit Monday, will be produced for the first time on any stage, "Pretending to be Cinderella," a comedy (pure and simple), by Walter V. Garrod. The cast comprises Mr. James Harcourt, Miss Elspeth Dudgeon, Miss Hilda Stewart, Miss Susan Richmond, Mr. Patrick Quill, Mr. Richard Bird, Mr. J. W. Austin, Mr. Bernard Benoliel, and Mr. G. Malcolm Russell.

Act I. is devoted to "Preparation," Act II. to "Pretension," and Act III. to "Predicament." The scene is laid in the study in Mr. Archibald's house in the village of Choppington, somewhere in the West of England, and the time is the present day. The play will be produced by Mr. Jackson Wilcox.

VOCAL HONOURS FOR MR. FORBES-ROBERTSON.

A very pleasant experience befell Mr. Forbes-Robertson during his visit to Plymouth last week. On the Wednesday evening two of the boxes were occupied by Miss Clemens, niece of Mark Twain, and her party of Hawaiian Singers, who were sailing for America the next morning. At the close of the performance the whole party visited Mr. Forbes-Robertson in his dressing-room, and, before leaving, insisted upon singing a selection of their delightful native airs as a mark of their appreciation of his rendering of "The Stranger" in "The Passing of the Third Floor Back."

"DADDY LONGLEGS" AT LIVERPOOL.

At the Shakespeare Messrs. Macdonald and Young's company appear this week in the ever-delightful "Daddy Longlegs," which on Monday evening was received with great favour by a large audience. In the rôle of Judy, Miss Olga Lindo acted with much naturalness and charm; Mr. George Howard played Jervis in proper style and with considerable reserve; and worthy support came from Frank Leslie (Jimmy McBride), Moya Mackintosh (Sally), Mabel Penn (Mrs. Semple), Lena Nazeby (Mrs. Pendleton), and Nora Clancy (Julia).

"THE ROMANTIC AGE" AT MANCHESTER.

A very charming entertainment is provided at the Theatre Royal, Manchester, this week by Mr. Harold V. Neilson's company in A. A. Milne's comedy, "The Romantic Age." Miss Esmé Biddle plays Melisande, and other prominent members of an accomplished cast are Mr. T. G. Bailey as Gentleman Susan, and Mr. Henry C. Hewitt as Gervase Mallory.

"THE DOLLAR PRINCESS" AT MANCHESTER.

A big attraction at the Prince's Theatre, Manchester, is a return visit of the George Edwardes' musical play, "The Dollar Princess." A strong array of talent includes the popular Mr. Joe Nightingale as Bulger, Miss Nora O'Malley as Alice, Mr. Reginald Palmer as the Earl of Quorn, Mr. Fred Maguire as Freddy Fairfax, Mr. Tom Shelford as Conder, the Yankee Magnate Miss Elinor Loveday as Olga, and Miss Sheila Gale as Daisy, with all the remaining parts capably filled. The performance throughout is a delightful one,

O'MARA COMPANY AT ROCHDALE.

Despite increased prices, the Theatre Royal, Rochdale, was crowded on Monday night, when the O'Mara Opera Company opened their week's engagement with a magnificent rendering of Verdi's "Il Trovatore." Opportunities of hearing such high-class performers as are comprised in this company are none too frequent in Rochdale, and it would be surprising, when they do come, if the public did not take full advantage of them. The audience was delighted with the fine singing and brilliant acting of the principals, who were admirably supported by a powerful chorus. Last night (Tuesady) "Faust" was given before a crowded and enthusiastic audience. To-night (Wednesday) "Lohengrin"; Thursday, "Puritan's Daughter"; Friday, "Samson and Delilah"; Saturday, "Madam Butterfly" and "Lily of Killarney."

"PRIVATE SECRETARY" AT NOTTINGHAM.

Hearty laughter from all parts of the house greeted the presentation of "The Private Secretary" by Mr. Charles Hawtrey's company at the Theatre Royal on Monday evening. The Rev. Robert Spalding finds a whimsical exponent in Mr. Percy Crawford, who keeps the ball of fun rolling throughout. The peppery Cattermole is well exemplified by Mr. Jack Haddon; Douglas Cattermole is pleasantly expressed by Mr. Robert Burnett; and Mr. Magill Martyn makes an excellent Mr. Marsland. Miss Lilian Rushworth plays with light and airy grace as Edith Marsland, and Eva Webster has an attractive interpreter in Miss Molly Williams. Capable embodiments are also supplied by Miss Evelyn Culver (Mrs. Stead) and Miss Jean Hicks (Mrs. Ashford.

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ACCRINGTON.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. J. H. Jackson.—La Nini and her company of Italian entertainers are proving a strong attraction, and also here are The Delson Trio, comedy equilibrists; Ninette, pictorial poseuse; Bi-Bo-Bi, the Sousa of the bells; West and Craig in comedy act; Jessie Allen, soprano; and The Fie Tahar Troupe of Tunisian acrobats.
Boots, The Chemists, 89-91, Blackburn-street.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Chas. Revill, junr.; B. M., Mr. Jno. Revill.—Mr. Perci Leonard's production, "The Red Heads," musical revue, is here for the week
EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle.—Mr. Geo. Kiddie presents "It," musical burlesque.
Boots, The Chemists, 140, Old-square.

ATTERCLIFFE.

PALACE.—L., Messrs. Walker and Bennett; B. M., Mr. Arthur R. Walker; A. M., Mr. Edwin F. Gaunt; Mus. D., Mr. B. Lewis Bourke.—The Avolos, acrobats, in novel performance on perpendicular poles; Les Gravettas, transformists; J. B. Strain, comedian; The Five Sports, harmonising vocalists, comedians, and dancers; Fred Brand, the ideal coon; and The Lovick Jewels, in vocal and instrumental scena.

BILSTON.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Fred Rothery-Ellis.—The Eclipse Syndicate presents the revue, "Mirth and Millions.

BLACKBURN.

THEATRE ROYAL. — P., Northern Theatre Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Stanley Hope.—This week Mr. Wm. Maclaren and powerful company present "The Sign of the Cross," with Mr. Wm. Maclaren as Marcus and Lily C. Bandman as Mercia.
PALACE THEATRE. — P., Macnaghten Vaudeville Circuit, Ltd.; M., Mr. Arthur Burton; Mus. D., Mr. Edward Bartle.—Jimmy Jewel and company in a comedy sketch, "Idle-itis." He is ably supported by the Lawrence Wright Ensemble; Lucy Brennan, character comedienne; Wager, novel concertinist; Gemmel Bros., dancers; Arthur Gilroy, whistler; Famous Mafuziang Manchu Troupe of Chinese Wonders.
PRINCES THEATRE.—P., Mr. E. H. Page; M., Mr. A. Hargreaves.—Enterprising Productions present the musical revue, "Wit and Wisdom."
Boots, The Chemists, 52, Church-street.

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram. Harry Weldon, Gabrielle Ray and Leslie Barker, Wilson Hallett, Effie Mann, The Great Vincents, three sisters and brother, Harry Marlow in "Fragments of Humour, Berkeley and Turner, The "Super-above-top-holers."
THEATRE ROYAL.—M., Mr. Lawson Lambert; Mus. D., Mr. Summerlad.—Robert Courtneidge's company in "Paddy the Next Best Thing."
PALACE PIER THEATRE.—G. M. & L., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—"The Wrong Mr. Wright."
WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. Harry Crapps.—The musical comedy, "The Girl in the Taxi."
GRAND.—P., Mrs. Kimberley; G. M., Mr. F. Liston; A. M., Mr. J. Thomas; Mus. D., Mr. T. Parsons.—Bert Grapho presents his pantomime revue, "What a Lad."
Boots, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 17 and 19, James's-street; 19-20, London-road; 157-162, Western-road; 128, North-street.

BRISTOL.

PRINCE'S THEATRE.—M. D., Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; A. M., Mr. Geo. M. Chute; Mus. D., Mr. Geo. R. Chapman.—The funny comedy play, "French Leave," is causing much amusement here this week.
THEATRE ROYAL.—P., Bristol Theatre, Ltd.; R. M., Mr. J. Windsor Stevenson.—The drama, "No Mother to Guide Her," produced by Herbert Morley under the direction of Mr. C. Hamilton-Baines.
HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. S. Fontescue Harrison; A. M., Mr. Edwd. Fryer; Mus. D., Mr. Howard W. Galpin.—Whit Cunliffe, in all his latest successes; Johnson Clark and Hodge the Yokel, in ventriloquial scena; Corn and Neil, comedy acrobats and burlesque dancers; Renee, instrumentalist; Eileen and Marjorie, in "Tumbles"; Fyne and Hurley, burlesque comedians; and Ivy Barnes, in songs and dances.
EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart; A. M., Mr. Frank Riego; Mus. D., Mr. Geo. A. Main. The revue, "The Whirligig," is proving a big attraction here.
BEDMINSTER HIPPODROME. — The variety part of the programme Jessie Templeton presents the famous "Toppers," the vaudeville entertainers.
Boots, The Chemists, 13, Queen's-road; 9, 10, Wine-street; 28, Castle-street; 78, Wells-road, Totterdown; 45, Gloucester-road, Bishopston; 161-163, East-street, Bedminster.

BURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Otto C. Culling; R. M., Mr. W. Holland.—"The Lady Slavey," played by Mr. H. Cecil Beryl's company.
HIPPODROME.—P., Messrs. Broadhead.—Daisy Squelch presents the musical comedy revue, "The Romany Maid."
Boots, The Chemists, 5, Silver-street.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus. D., Mr. J. Gilby Briggs.—Macdonald & Young present "Wedding Bells."
Boots, The Chemists, 31, Petty Cury; 6, Market-hill; 86, Mill-road.

CARDIFF.

NEW THEATRE.—Sole P. & M., Mr. Robert Redford; Mus. D., Mr. Arthur Angle.—Sir Alfred Butt presents the musical comedy, "Irene."
PLAYHOUSE, LTD.—M. D., Mr. Clifford Hamilton; Asst. M., Mr. Robert Sawin.—"Faust," "Carmen," "Il Trovatore," and other operas are attracting enthusiastic audiences.
EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. C. T. Hutchison; Mus. D., Mr. David Griffiths.—Albert Whelan, Australian entertainer; Abbie Mitchell and full harmonic quartette; Rice and Werner, Robb Wilton, Walker's Juveniles, Dusty Rhodes, and Hector and Lolletta.
Boots, The Chemists, 56, Queen-st.; 31, Albany-rd.

CHELTENHAM.

THEATRE AND OPERA HOUSE.—L., Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. Horace Teague.—Mr. Jack Goodson presents the new musical comedy, "The Girl for the Boy."
COLISEUM.—P., Mr. H. J. Beard; R. M., Mr. A. H. Greenland.—Mr. H. Slingsby presents the revue, "Oh! Laugh!"
Boots, The Chemists, 129-130, High-street.

COVENTRY.

OPERA HOUSE.—L., Mr. Dudley Bennet; M., Mr. H. I. Spencer. — Leonard Laurance and Dorothy West-Symes and company are presenting on Monday and Tuesday, "Alias Jimmy Valentine"; Wednesday and Thursday, "Confusion"; and Friday and Saturday, "Leah Kleschna."
HIPPODROME. — P., Hippodrome Theatre (Coventry), Ltd.; M., Mr. Wright.—Andrew Macnaughton presents Doris Champion in comedy sketch, "Our Liz." Others contributing to the bill are the Three Scamps and a piano; Fred Brezin, humorist entertainer; Mervan Sisters, singing, dancing, and acrobatic speciality; Merle Jess and Lloyd Tony, the quick-fire comedy pair; Jack Byrne, comic entertainer; and Costa and Geo, in comedy bar act.
Boots, The Cremists, 9-10, Broadgate.

DARWEN.

HIPPODROME.—P., Mr. John Holgate; M., Mr. J. L. Connor; Mus. D., Mr. W. G. Chapman—Hinsle, comedy illusionist; Geo. Bolton and Co. in "Horse Chaff"; Hanbury and Hughes, comedians; Charlie Vesta, ball puncher; Lance and Nellie, musicians and dancers; Les Nosselas, Parisian novelty act
Boots, The Chemists, 10-11, Market-street.

DEVONPORT.

HIPPODROME.—M., Mr. E. E. Harper.—Frank Bradley, supported by Alice Hamilton and Walter Raymond, have an amusing spiritualistic burlesque, entitled "Unearthly"; Scotch Kelly; Ethel Loftus, characteristic comedienne; Terry and Co.; McRay and Laporte, in comedy flying act; and Bobbie Kerrigan, comedian, complete the bill.

DONCASTER.

GRAND.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—Mr. Raynor's Repertoire Co. presents "Moths," "Nobody's Daughter," and other plays.
Boots, The Chemists, 70-71, Frenchgate.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; R. M., Mr. C. Taylor Lawson; M. C., Mr. W. Medhurst.—Mr. N. Carter Slaughter's company in "The Manxman" and "The Christian."
KING'S HALL (PICTURES).—L., Mr. Harry Day's Amusements.—Dorothy White and Mark Brewer in voice and instrumental act.
Boots, The Chemists, 11, Cannon-street.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—Heading the bill here is G. S. Melvin, comedian; Gus Oxley, Minnie Leslie, and company appear in an entertaining musical farcical phantasy, "3 a.m."; Jean Andrews, soprano; The Deguchi Troupe of Japanese entertainers; Hugh Ogilvie, Scotch comedian; Duncan and Atkinson, musical entertainers; Storm and Rudd in equilibristic speciality, and the Pathé Gazette complete a good all-round programme.
KINNAIRD.—P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. H. E. Loseby.—The programme here includes selections by the grand orchestra, organ selections by Mr. G. H. Millers; and pictures.
Boots, The Chemists, 14, Reform-street.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr George E. Godwin; Mus. D., Mr. F. Seymour.—For the first two nights Mr. Frank Forbes-Robertson and Company in "The Passing of the Third Floor Back." For the remainder of week, Mr. Fred Terry, Miss Violet Farebrother and Company in "Henry of Navarre."
PIER THEATRE.—M., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Peilgen.—Messrs. Taylor Platt and Edmond Gwenn's Company in "Three Wise Fools."
ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—The Six Olraes, comedy acrobats; Mareski, the crazy fiddler; Ralph Howard, comedian and a cornet; Sanford and Lyons in comedy dancing; Domer and Carson, the debonair dandies; Nelson Conyers, entertainer at the easel, who cheeks and chatters; The Keniors, in song and story at piano; and Elsie Bartlett, vocal comedienne.
DEVONSHIRE PARK.—M. & Sec., Mr E. A. Brown.—Daily concerts by the orchestra under the direction of Captain H. G. Amers, and "Camouflage," under direction of Mr. Douglas Steward.
Boots, The Chemists, 14-15, Sussex-gardens; 6, Seaside.

FARNWORTH.

QUEEN'S.—P. & M., Mr. Morton Powell.—Mr. H. J. Grielson presents a bright musical comedy, "The Kinema Kid."
Boots, The Chemists, 137, Market-street.

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. Arthur Carlton; R. M., Mr. J. H. Stear; Mus. D., Mrs. E. E. Leaning.—The Eclipse Productions Co are here with the revue, "Miss Bass of Burton."
Boots, The Chemists, 30, Market Place.

GLOUCESTER.

PALACE THEATRE. — P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole. — "Smouldering Fires" commences the twice-nightly season here. The drama, which is of the popular order, is played by Mr. J. M. Edouin's Co.
HIPPODROME.—P., Messrs. The Gloucester Hippodrome C.; Booking M., Mr. W. Edward.—Maurice, the card manipulator and conjurer, is the top here, and is well supported by Betty O'Shea, comedienne; The Hobarts, comedians; The Fields, a gymnastic oddity; Jimmy Fletcher, in bends and twists; Frank Carman, the fun budget; and Les Videos, in good trick cycle act, &c., including Lenzo, the human top.
Boots, The Chemists, 139, Westgate-street; 94-95, Northgate-street.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. and J. J. Wright; Mus. D., Mr. James Murchie.—For the closing week of the present season an attractive programme is headed by The Great Raymond, illusionist, who also presents that farcical episode, "A Trip to Spookville." Others prominent in the bill are De Novo Four, in comedy, singing, and dancing; Archie Glen, Scotch comedian; the Cymracs, versatile artists; Ailsa Craig, ballad and chorus vocalist; and Wyllie, the gipsy musician.
Boots, The Chemists, 24, Hamilton-street.

HALIFAX.

THEATRE ROYAL.—P., The Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. Edwin James.—Hero Hathaway and Vivian A. Baron and an excellent company are appearing here in repertoire. On Monday "A Woman in the Case" was successfully presented.
GRAND. — P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—Mr. Will H. Glaze's company are presenting a new musical comedy, "Kitty from Kensington."
PALACE THEATRE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. Wally Stephenson; Mus. D., Mr. W. Davidson.—Renee and Godfrey, boy and girl dancers, head the bill, together with the Sutcliffe Family, in acrobatic novelty. Other contributors include Alex. Mee and company in a twenty minutes' farce; Mangin and Kerbel, singers; Teddy Mayson; Esme Burke, light comedy artist; and Billy Sunday, the "comedy week end."
Boots, The Chemists, 1, Corn-market.

HANLEY.

ROYAL.—M. D., Mr. Alan Young; M., Mr. Albert Bulmer.—Sir Frank Benson's company present "Merchant of Venice," "Taming of the Shrew," and other Shakespearean plays.
GRAND.—M. D., Mr. Alan Young; M., Mr. Albert Bulmer.—"Sawing Through a Woman" is proving a great magnet. Also appearing are Fred Sylvester and Co.; Magini, violinist; Frank E. Franks, comedian; Moore and Roby, repartee girls; Three Neslos, comedy gymnasts; and Teddy Stream, comedian.
Boots, The Chemists, 24-26, Piccadilly.

HARROGATE.

THE KURSAAL.—M., Mr. John E. Wilshire.—The season has opened well here, and large houses are the rule. This week Mr. J. H. Scotland and Miss Hilda Blake are the vocalists. Mr. Julian Clifford, the popular conductor, returns for the season. Dame Clara Butt and Mr. Kennerley Rumford and party are announced for next week.
Boots, The Chemists, 5, Parliament-street.

HEBBURN.

THEATRE ROYAL.—L., Mr. J. Grantham; M., Mr. G. Grantham; Asst. M., Mr. J. Shirwood.—Douglas and Leslie are here in songs, stories, and steps, also Alex. Lawson, dancer.

HUDDERSFIELD.

ROYAL.—D., Mr. Alfred Wareing; M., Mr. R. F. Dowthwaite.—For Shakespeare week here we have Henry Baynton and company playing "Taming of the Shrew," "Twelfth Night," "Julius Cæsar," &c. At four matinées, to be given exclusively for school children, "The Merchant of Venice" and "Julius Cæsar" will be staged.
PALACE.—M., Mr. Herbert Garside.—Alan Martin, vocalist, and Tony Castle, pianist; the Two Cures, costers; Tom E. Finglass, coon; Takio; Harry Mason and Lily Bart, gymnasts; Edgar Curtis; and Jack Holden, comedian.
Boots, The Chemists, 16-18, King-street.

IPSWICH

LYCEUM.—P., Mr. E. H. Bostock; M., Miss Edith Parkyn; Mus. D., Mr. H. Lewin Taylor. — Mr. C. Watson Mills' company in "The Face at the Window."
HIPPODROME.—P., Mr. E. H. Bostock; M., Mr. R. Hendry; Mus. D., Mr. Morphy.—Dick Ray's company in revue, "Topsy's Baby."
Boots, The Chemists, 22, Tavern-street; 52, Westgate-street.

JARROW.

THEATRE ROYAL. — L., Mr. Hugh Robertson; M., Mr. J. D. Ferguson.—Mr. Hill Mitchelson and company in "Hands Up."
THE KINO.—M., Mr. Percy Dawsone.—McIvor and Scott, dancers, are here this week.
EMPIRE.—M., Mr. Tait.—Harry Russell and Ethel Durbin, whirlwind dancers.

KEIGHLEY.

HIPPODROME.—M. D., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—The Australian Entertainers.
Boots, The Chemists, 58, Cavendish-street.

KETTERING.

COLISEUM. — P., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Bennet.—Mr. Will Dalton presents "Heads or Tails?" musical comedy burlesque.
Boots, The Chemists, 31-32, Market-place.

LOUGHBOROUGH.

THEATRE ROYAL.—R. M. & Licensee, Mr. W. H. Deacon.—The Oxford Production Company present their musical comedy, "Gay Fleurette."
Boots, The Chemists, 10, Market-place.

MIDDLESBROUGH.

EMPIRE.—P., Empire Palace of Varieties (Middlesbrough), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Arthur Wilson.—Sam Barton, trick cyclist, gives a clever and amusing performance. Others in a good programme are Rebe Kesslova, Australian violinist; Walli Lesby, comedian; Armstrong and Howarth, comedy couple; Enardo Brothers, gymnasts and equilibrists; Reg. Wentworth, light comedian, in smart new songs; and Elsie Carlisle, with her "A Song Study in Personality."
HIPPODROME.—P., North of England Cinema Co.; G. M., Mr. W. S. Gibson; R. M., Mr. Frank E. Parker; Mus. D., Mr. H. J. Waldron.—Albert and Rogers, two big men, do big things, and excellent films complete the programme.
Boots, The Chemists, 17, Corporation-rd.

NORTHAMPTON.

OPERA HOUSE.—P. & M., Mr. Milton Bode; R. M., Mr. Jack H. Turner.—Clarence Hurst is presenting "French Leave."
NEW THEATRE.—G. M., Mr. Percy H. Gallagher; Mus. D., Mr. Lawrie Owen; S. M., Mr. Fred Murray.—Return visit of "Splinters."
Boots, The Chemists, 6, Gold-street.

NORTH SHIELDS.

THEATRE ROYAL.—L. & M., Mr. Stanley Rogers; G. M., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; M. D., Mr. John Sutherland.—Mr. Joseph Millane's repertoire company in "Before They Married," "Hushed Up," and "The Confessions of a Wife."
BOROUGH THEATRE.—P., Messrs. Thompson & Collins; G. M., Mr. T. F. Hill; R. M., Mr. James Johnson; Mus. D., Mr. Cecil Lavender. — Darlo and Miss Marie Esme, pianist and contralto; The Bells, gymnasts; and pictures.
Boots, The Chemists, 15-17, Saville-street.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M., Mr W. F. Smith; Mus. D, Mr. C. F. Trevor.—Messrs. Macdonald and Young are presenting here the famous musical comedy "Irene."
Boots, The Chemists, 1, Queen-street and 120, St. Aldates, Carfax.

PAISLEY.

THEATRE.—S. P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—The Gordon-Inglis Trio, vocal and musical entertainers; Donald McKay, Scotch comedian; The Doves, gymnasts; Harry Leybourne, society entertainer; Campbell and Scott, trapeze experts; Kennedy and Coppin, comedy duo; and Pete and Minnie Lee, in sketch, "Donald Comes Home."
RINK PICTURE AND VARIETY PALACE.—S. P., Mr. E. H. Bostock; M., Mr. D. W. Reid; Mus. D., Mr. Felix Hamilton.—James Houston and Company in comedy sketch; Nellie Forbes, male impersonator; Fred Fitzroy, gymnast; and pictures.

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. Jas. Glover; R. M., Mr. W. F. Crowe.—"The Garden of Allah," presented by Messrs. Wylie & Tate.
REPERTORY THEATRE.—L., Messrs. King & Parry.—"Who Is He?" with Miss Donna Glascodine as Irene Harding.
GRAND.—P., Messrs. King & Parry.—Drama, "Three Women and a Man."

RAMSGATE.

PALACE THEATRE.—Under the direction of the freeholder, Mrs. Reeve Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson.—Mr. Allan Milton's new comedy-farce, "All In Good Time," is being produced by a company which includes Mr. Charles Courtneidge and Miss Alice Ruson.
Boots, The Chemists, 20-24, Harbour-st.

REDDITCH.

PALACE.—R. M., Mr. William Howgate; Mus. D., Mr. Gus Heck.—Mr. Archie Arbutnott's Co. present "Hello, Charlie."
Boots, The Chemists, 3, Evesham-street.

RUGBY.

HIPPODROME. — P., Rugby Hippodrome, Ltd.; M., Mr. Courtenay Arundel.—Mr. B. Mainwaring Dunston presents the comedy, "Brown Sugar."
Boots, The Chemists, 26-27, High-street.

ST. HELENS.

THEATRE ROYAL AND OPERA HOUSE.—P., St. Helen's Theatre, Ltd.; A. M., Mr. Harry E. Johnson; Mus. D., Mr. Ireton. — Jackson Owen presents "(K)night of the Garter."
HIPPODROME.—P., South Lancashire Theatres C., Ltd.; M., Mr. W. C. Barnes; Mus. D., Mr. W. Arnold.—Nat D'Ayer, Jack Thomas, Dolce Cariello, Murphy and Mack, Victor King, O'Brien and Lady, Eddie Morrell, Brown Royal Bioscope, and Tambo and Tambo.
Boots, The Chemists, 6-8, Ormskirk-street.

SALFORD.

PALACE.—P., Salford Palace, Ltd.; M. D., Mr. Alan Young; G. M., Mr. Bert Vasco; A. M., Mr. Horace Cocks.—Marcelle and his unique partner, Poluski Bros., Archie Hill, Lillian Barnes, Ivor Vintor, The Westbrooks, Owray and O'Dare, Nick Morton.
ROYAL HIPPO.—P., Messrs. Wm. Hy. Broadhead and Son; R. A. M., Mr. Fred Bernardo.—Ray Bros. Productions present "More Splashes."
Boots, The Chemists, 277-279, Chapel-street; 404, Regent-road.

SOUTHEND-ON-SEA.

HIPPODROME.—M. D., Mr. Chas. Gulliver; Mus. D., Mr. Chas. H. Meex.—Jennie Benson and Pianist, entertainers; Black and White, musical mystery; Edwin Lawrence, comedian; Laveen and Cross, as Julius and Brutus; Lily Flexmore, contortionist; The Johannys, shadowgraph; T. E. Dunville, comedian.
Boots, The Chemists, 130, High-street.

SOUTHPORT.

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co. (1905), Ltd.; A. M., Mr. A. Walker.—Mr. Clarence Hurst's company here in "French Leave" is playing to large audiences.
PALLADIUM.—M. D., Mr. D. J. Clarke; A. M., Mr. R. Singleton.—Daisy Wood, comedienne, is at the head of this week's attractive programme. Other turns are Sammy Shields, in his football patter; Joe Cohan and AnnaDorothy, two wise fools; Ackroyd and Hardy, flautist and harpist; The Two Ascots, in songs and dances; Brothers Huxter, and George Turner.
PAVILION THEATRE.—Sole L., Mr. G. W. Bell; A. M., Mr. J. Thomson.—"The Quaker Girl."

STIRLING.

ALHAMBRA.—G. M., Mr. Jack M. Calder; R. M., Mr. Geo. Webster; Mus. D., Mr. Jas. Running.—Mr. Henry Lees presents the revue, "Hooch Ay!"

SUNDERLAND.

KING'S.—P., Messrs. Thompson and Collins; R. M., Mr. R. Jefferies; Mus. D., Mr. J. Jones.—The Star Operatic Trio, consisting of Miss Hilda Morris (soprano), Mr. P. Morland (tenor), and Mr. Theo Kashell (basso), as well as Strength Brothers, equilibrists, are here this week, and pictures.
THEATRE ROYAL.—P., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. H. Mitchell.—"The Nightside of London," played by Mr. Albert Sember and company.
PALACE.—P., Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; Mus. D., Mr. Frank Hubble.—Variety is provided by Oswald Barnard and his wonderful pigeons, and Roxili, a concertina expert.
EMPIRE.—P., Sunderland Palace Co.; M. D., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. R. A. Barnes; Mus. D., Mr. H. Elliott Smith.—The star turn here is provided by Hedges Bros. and Jacobson. Other artist sare keen and Waller, acrobatic comedians; Billy Bennett, humorist; Agnes York, dramatic contralto; Cissy Lupino, in songs and dances; the Anserouls, acrobats; and Tex McLeod, in "funny ropes and yarns."
VICTORIA HALL.—P., Sunderland Corporation, Ltd.; L., Mr. Robert Courtneidge; R. M., Mr. J. McMahan. — The farcical comedy, "When Knights Were Bold" is the attraction here this week.
Boots, The Chemists, 52, Fawcett-street.

TONYPANDY.

EMPIRE.—P., Mr. W. E. Willis and Son; R. M., Capt. W. Willis; Mus. D., Prof. T. White.—A smart variety programme includes Sirens of the Sea, the diving belles; Harris, the popular violinist, in "Opera to Ragtime"; Virginia Clay, male impersonator; Ben Bojamma Troupe of Acrobats; Eddie Bayes, comedian; Esme Willard, in character songs and impressions; Syd Sydney, expert dancer; Fred Cooper, the sensational stock whip expert; and the Empirescope, in pictures.
Boots, The Chemists, 121a, Dunraven-st

TORQUAY.

THEATRE ROYAL.—Licensee & M. D., Mr. W. H. Mortimer; Sec., Mr. Arthur Pearse; Mus. D., Mr. H. E. Crocker.—A welcome return visit is being paid here by Mrs. Brandon Thomas' company in "Charley's Aunt."
PAVILION. — G. M. (for the Corporation), Mr. Charles G. Price; Mus. D., Mr. E. W. Goss.—The vaudeville season commences here this week with the Kuba Quartette, Dorothy Storm, Henry A. Moore, Victor and Velma, Bert Lytton, Esme Willard, and the Lio-Hoi-Tschu Troupe.
Boots, The Chemists, 46-48, Fleet-street.

WEDNESBURY.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Fred Dry.—The musical comedy revue, "Rapid Fire," is being presented here by Mr. Fred Ward and company.

WESTCLIFF-ON-SEA.

NEW PALACE.—P. & M., Miss Gertrude Mouillot; R. M., Miss Florence Dean; Mus. D., Mr. Adam Seebold.—"At the Villa Rose."
Boots, The Chemists, 105, Hamlet Court-road.

WEYMOUTH.

PAVILION THEATRE.—L., Mr. R. Wheeler.—Mr. Norman Partriege's Company in "Nothing Stops Cornelius."
Boots, The Chemists, 69-70, St. Mary-st.

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THE ERA

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WEDNESDAY, MAY 11, 1921.

L.C.C. AND THE QUEUE.

Arbitrary Legislation.

THE position of the London County Council as the guardian of the public hardly justifies the action it has taken in calling upon the Theatres and Music Halls Committee to consider the abolition of the queue in favour of booking seats at the theatre. The problem of accommodating the public who cannot avail themselves of the booking plan is one that has occupied the attention of managements from time immemorial in theatreland, and it can hardly be contended that the County Council can solve it by a stroke of the pen.

It is not quite clear what is the motive which prompted the proposal. Is it solicitude for the public who wait, or objection to the presence of a number of people on the footway? If people like to stand in the streets, in all weathers, they do so voluntarily, while if the queue causes an obstruction, the police already have ample powers to deal with it. Why, then, the London County Council should legislate in regard to the matter it is difficult to understand.

We do not deny that the booking system is a much more agreeable way of theatre-going than waiting for the doors to open, but there are varying points of view. When IRVING introduced the system at the Lyceum about a quarter of a century ago, he was overwhelmed with shouts of "Give us back our pit!"—meaning the unreserved pit—and the innovation only lasted a few days. Yet some eight or nine years ago, when the patrons of the pit and gallery at a certain West-End theatre were canvassed, only seventeen out of nearly 1,600 people voted for existing conditions.

There is also the point of view of the playgoer who cannot arrange his theatre visits in time to book. To him the productions playing to capacity would be inaccessible, and he would have to be content with those pieces whose drawing powers were limited. Of what proportion of playgoers this consists it is impossible to estimate. There is also to be considered the advertising power of the queue. When people see a crowd waiting they take it as an indication that there is something worth waiting for, and join the throng with the desire to make the most of the opportunity.

Hampering Theatrical Enterprise.

There is no mistaking the fact that the tendency is in the direction of making booking general. Several theatres have already instituted the system, and the music halls, where seats may be booked at a much lower rate than at the theatres, are helping greatly to accustom the public to it. The objection has been raised that the booking system would only transfer the queue to an earlier portion of the day, and that whatever time a box office opened, a crowd would assemble an hour beforehand to secure seats. That objection, however, might be overcome by the employment of an automatic booking bureau, worked on the penny-in-the-slot system, particulars of which we published some months ago.

Theatre managements, at all events, are in the hands of the public. It is their desire to suit the convenience of their patrons, who, if they want all seats bookable, can have their wishes; but, on the other hand, if they want to take their theatrical pleasure in their own way, are at liberty to do so. It does not require the London County Council to impose conditions still further to hamper theatrical enterprise.

THE PLAY IN PARIS.

New Brieux Comedy at the Odeon—Norwegian Affiliation Play—Melodrama at Ba-Ta-Clan.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—A new piece by Eugene Brieux is always awaited with interest, and the new comedy in three acts, produced last evening at the Odeon, was warmly received. The academician has written a play different in style to his previous works. While displaying a keen sense of observation, it is intended to amuse, and in both phases he has fully succeeded. Two associates, Limerot and Rombier, are close friends, and would have remained so if the latter's amanuensis had not fallen violently in love with him. This girl, Loredane, hoping to prevail on Rombier to reciprocate her fondness, reveals that his wife is carrying on a flirtation with Limerot, which leads to complications. Finally, Mme. Rombier is able to convince her husband it was only a platonic intimacy, and the delicate estrangement is bridged by Limerot marrying the indelicate secretary. "Trois Bons Amis" is a delightful little comedy that will not be out of place in the brilliant literary baggage of M. Brieux. On the same bill the Odeon revives a curtain raiser by L. Decaves, "Les Vestales," which is of a more serious description. A widow remarries but retains a devoted worship for her first husband, much to the dislike of the second, until she learns that the former spouse had not been faithful to his marriage lines.

"Chanson d'Amour."

The French version of the Viennese operetta, "Dreimaedenhaus" (The Home of the Three Maidens), was presented at the Marigny last night. The local book is signed by Hughes Delorme and Leon Abric; the music is taken from Schubert, and is announced as arranged by Henri Berté. Michel Maurice Levy conducts the orchestra. The principal rôle, that of Schubert himself, is held by Fabert, supported by Marcelle Ragon, Marthe Figus, Jenny Madge, and an excellent troupe recruited by C. Bannel, manager for Mme. Maille. The plot is simple: Schubert admires a young girl, but refrains from paying her court because his friend, the poet Franz, is likewise infatuated. The musician considers the poet is more likely to make her happy, and he facilitates the marriage. The *lieder*, a symphony, march, and various fragments form the charm of this operetta.

"Les Droits du Père."

A dramatic comedy, by the Norwegian journalist Wiers Jenssen, translated by Mme. Ragna Guldahl, was produced on Friday at the Theatre des Arts. The author deals with the Norwegian law of affiliation. A damsel of rich parents has committed the fault of secretly meeting one of her parents' grooms. The fellow is arrested for stealing oats and imprisoned. The daughter becomes a mother and dies of shame; when the father comes out of prison he claims his share of his child's inheritance, the baby having outlived its mother by twenty-four hours and thus inherited an estate, which in turn is legally due to the father. The Norwegian legislator has now given a woman the facilities of compelling her lover to contribute to the support of their child, on the lines of the British law, but it also authorises the father to claim the child as his legitimate issue.

"L'Assommoir."

The melodrama season of Trebor and Brigon at the Ba-Ta-Clan was inaugurated Wednesday, with the popular piece of William Busnach and Gastineau, well known to you as "Drink."

"Trois Poules Pour un Coq."

At the Cigale a volatile farce by N. Nancey and H. de Gorsee was produced on Thursday. It is built on broad foundations, with continual exits and entries. Fretillac, in the diplomatic service, is a gay dog and fond of the ladies. But he flirts with Miss Florence, whose pugilistic father, Sparklette, ordains he shall make amends by marrying his innocent offspring. To avoid this Fretillac becomes engaged to the daughter of a local magistrate, though he already has an embarrassing attachment with another woman. Thus he is burthened with three prospective wives. Naturally, in the second act everybody turns up at the same country place, where there are traditional manœuvres to avoid being discovered, while in the third act the characters again re-unite at a military inauguration of an officers' club, where the complications are unravelled and Fretillac becomes free to marry the Procureur's daughter.

THE DRAMA IN AMERICA.

New York's First Theatre—An All-Barrymore Production.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, April 19.—This city of half a hundred theatres has just marked with a tablet the spot where its first theatre stood. This was known as the John-street Theatre. It was built of wood, painted red, and opened in 1767. The curtain rose at 6 o'clock, and ladies were requested to send their servants to keep their places at 4 p.m. A majority of the servants were negro slaves. After the Revolution the house was opened by British officers as the Theatre Royal. The luckless Major André wrote skits for it, and helped to paint the scenery. When Washington attended a performance there of "The School for Scandal," in 1789, the manager met him at the door with a pair of wax candles and conducted him to his seat. The population of New York at that period was between 50,000 and 60,000. To-day the above-mentioned half a hundred theatres comprise only the leading playhouses on Broadway or adjacent thereto. There are more than a score of minor theatres besides, the entire number having a total seating capacity of 100,000.

"Clair de Lune."

Idols of the theatre-going public are Ethel and John Barrymore, and their appearance together in a new play at the Empire Theatre last night was a big event. It might be described as a family affair, for "Michael Strange," who wrote the play, entitled "Clair de Lune," is Mrs. John Barrymore. Furthermore, the scenery of the first and second acts, and the men's costumes, were designed by Mr. Barrymore, while the music in the third scene of the first act, as well as a serenade in the second, was composed by Mrs. Barrymore. The play has three acts, and is written in highly poetic language. The author has borrowed from Victor Hugo's "L'Homme Qui Rit" the characters of the grotesquely disfigured mountebank, Gwmplane, and the blind girl, Dea, who loves him, she being ignorant of his hideous deformity. These two, amid the regal splendour of the Queen's household, become involved in the intrigues of the court that the Queen may prevent the marriage to another of Prince Charles of Vaucluse, whom she herself loves. Eventually the mountebank and the blind girl find peace only through death. In the course of the strange sequence of events the blind girl is made unconsciously to lure the young Prince from his fiancée, the Duchess of Beaumont, and Gwymplane to fall a victim to the whimsical wiles of the Duchess. A daring scene between the faithless Duchess and the mountebank occurs in the second act in the former's bedchamber. Violet Kembe Cooper dominated this scene, and carried it through with fine skill and artistry.

The man with the crooked mouth (Hugo's "Man Who Laughs") was admirably acted by John Barrymore, particularly in the third act during the death of the blind girl whom he loves. He is found to be the Prince's brother, who, in the natural course of things, would be the affianced husband of the Duchess who betrays him. He dies by drowning after witnessing the unhappy death of Dea, while the Duchess of Beaumont and Prince Charles are banished after the Queen has discovered Gwmplane in the Duchess's bedchamber, and has been told of the Prince's attempted intrigue with the blind girl.

Ethel Barrymore, looking very beautiful in a white wig and an enormous hoopskirt of white brocade, played the Queen to perfection, and earned enthusiastic applause.

A CURE FOR INSOMNIA.

ASLEEP AT THE PICTURES.

By CONNIE EDISS.

The "pictures" are responsible for many things—mostly good things, be it said.

But one night they "did me in," so to speak.

Now I have always had a liking for cinema shows. When I play at a matinée I generally go to see the pictures between the two performances. But I shall never forget the night in Australia when I went to a cinema to see a film of Douglas Fairbanks. I was playing the part of a Quaker aunt—a very sweet, lovely old Quaker lady who used to get horribly "tight" and rode the sofas and chairs as if she were on a roundabout. It was just a little sketch piece, lasting a quarter of an hour, and was due on the stage at 10.30. The night in question I had a chronic desire to go to the pictures. One by "Duggie" was being shown and after dinner I took my place in the stalls. The film was due at 9.15, and I thought how nice it would be to see the film! And it would have been nice had I seen it, I am sure, but I didn't see it! No; I went to sleep,

MISS CONNIE EDISS.

and did not remember anything until a lady on the next seat started to "nudge" me. And when I opened my eyes she politely told me that the show was over, and that it was 11 o'clock!

I did *not* play my part that night.

For months afterwards the newspapers "chipped" me because of the incident, and the girls of the theatre used to pull my leg horribly with the observation: "Have you been to the pictures to-day?"

I had had a strenuous time that particular day. I had been rehearsing all day, and I suppose I got tired. It is the only time I have ever done such a thing in my life.

No Illness in Thirty Years.

I hardly ever miss a performance. I have been on the stage for 30 years and have never had a day off for illness. In fact, I have never had a day off, except on Christmas Days and Good Fridays, and the two weeks' vacation my present good-natured governor allows me every year. For eight years I played at the Gaiety without having one night off, except for rehearsal, if there were any—and I do not think the theatre in those days closed for rehearsals!

Scared of the Camera.

While I am very fond of seeing the pictures, I don't think I could risk being a cinema actress. I do not think I should be any good on them, though some people think I should do well. I would like to act for the film, but I do not know if I could be funny enough. I am rather scared of the camera. Though I suppose one gets accustomed to a camera if she plays before it constantly; at present, however, I prefer to see the finished article to watching the films reeled off.

Film Acting a Great Art.

Why do I like seeing the pictures? Really I do not know; but they fascinate me. Film acting is a great art. One needs be very clever at facial expression, and at the same time have a sort of subdued mood, because it seems to me that one must play her parts slowly and be thinking all the time. Once one lets herself go on the films, as I and others would do on the stage, she would not make a success. Great concentration must be necessary to do film work properly. And I should think it is very tiring work; but I do not know.

I have only done a little bit for the film, and it was just for fun. I could not get serious enough. My mother was present, and she kept making me laugh.

As is generally known I have been on a world tour. I am glad to be home again, though how long I shall stay in dear old England I do not know, as there is talk of taking "Lord Richard in the Pantry" on a tour abroad. I would rather stay in town, because it seems to me I have been away so long that people will forget me altogether if I am not careful. I was amazed at the wonderful reception I have had everywhere since I came home. Everybody has been most kind to me; everybody seems so pleased to see me again that I sometimes feel that I have come back from another world—back again to life. I went out into the cold world; was welcomed as a stranger, and gradually grew to love the people among whom I went; but what a difference there was when I got home.

Acting Before Strangers.

There is a vast difference between acting in one's own country and in a strange land. When away from home there is a sort of feeling that you are always on your merit; that you have got to make people laugh—and you don't know what sort of beings they really are until you get used to them. You find all over the world pretty much the same sort of humanity, and the biggest difference you see lies in the fact that sometimes the way of expressing yourself is foreign to them; they do not understand, as we in England understand, our little movements, and little innuendoes. If you get at all "local" the people are lost.

I had a really wonderful time in Australia. They liked me; it was lovely. I played parts quite different from those I have acted in England. They were American plays, such as "So Long, Letty," "Canary Cottage," "The Three Twins," "The Only Girl," and "You Are My Love," which have never been seen in England to my knowledge. They needed different characterisation, different handling to the old comic parts I have always played in England.

Whatever I do, so long as I am in England, I shall be happy. Somehow or other I get the colour of ultramarine when I go abroad, and in spite of heavy taxation, and the high cost of living decently—goodness knows we cannot do as we used to do—I really think that a quarter of the salary in England is better than four times as much away.

AS YOU LIKE IT.

Shakespeare, on the Prince of Japan: "The Prince . . . is a gentleman."

* * *

The above quotation is from "King Lear." For a coming ruler, what could be kinglier?

* * *

"Queues have become a custom," says George Grossmith. And a very pleasant custom. I've yet to meet the manager who cust 'em.

* * *

Ergo, if they occasionally impede passers-by, let us say, "'Scuse queues!"

* * *

What is the "dark secret" promised for the Lee White and Clay Smith revue? I hope it is a real one, and will not turn out to be Clay's mith.

* * *

Last week I went to see "Nighty-Night." The audience thought it quite brighty-bright.

* * *

Dorothy Minto does a remarkable roll in the piece. Thus, one rôle includes another.

* * *

"Are the Eclair Twins white?" asks a correspondent. Yes. They are not chocolate éclairs.

* * *

A good Bill: "Sweet William."

* * *

Young men who sit and adore from the stalls are only taking Shakespeare's advice, when he says: "I should love a bright particular star."

* * *

The remark occurs in "All's Well that Ends Well." It ends well, of course, when the star returns the love.

TOUCHSTONE.

GEORGE ELTON AND CATHLEEN NESBITT in "Sweet William" at the Shaftesbury.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.). — "The Naughty Princess," 8. Wed., Sat., and Whit Mon., 2. Gerr. 2645.

ALDWYCH (Strand).—"Love Among the Paint Pots," 8.30. Thurs., Sat., 2.30. Gerr. 3928.

ALHAMBRA (Leicester-square, W.C.).—"Robey-en-Casserole," 8.15. Wed., Thurs., Sat., 2.30. Gerr. 5064.

AMBASSADORS (Cambridge Circus, W.C.).—"The Whiteheaded Boy," 8.30. Tues., Fri., Sat., 2.30. Gerr. 4460.

APOLLO (Shaftesbury-avenue).—"Don Q," 8.15. Wed., Sat., 2.30. Gerr. 3243.

COLISEUM (Charing Cross). — Loie Fuller, The Danish Dancers, Winston's Water Lions, Neil Kenyon, George Mozart, The Quaints, &c., 2.30 and 7.45. Gerr. 7540.

COMEDY (Panton-street, S.W. 1). — "A Matter of Fact," 8. Tues., Fri., 2.30. Gerr. 3724.

COURT (Sloane-square).—"Othello," 8. Wed., Sat., 2. Gerr. 848.

CRITERION (Coventry-st.).—"Grumpy," 8.30. Tues., Sat., 2.30. Gerr. 3844.

DALY'S (Cranbourn-st., W.C.).—"Sybil," 8. Tues., Thurs., Sat., and Whit Mon., 2.15. Gerr. 201.

DUKE OF YORK'S (St. Martin's-lane).—"Mis' Nell o' New Orleans," 8.30. Th., Sat., 2.30. Gerr. 314.

EMPIRE (Leicester-sq.).—"The Rebel Maid," 8. Wed., Sat., and Whit Mon., 2.15. Gerr. 3527.

GARRICK (Charing Cross-road, W.C.).—"Count X.," 8. Tues., Thurs., Sat., 2.30. Gerr. 9513.

GLOBE (Shaftesbury-av., W.). — "The Knave of Diamonds," 8.30. Wed., Sat., 2.30. Gerr. 8722.

HAYMARKET (Haymarket, S.W.). — "The Circle," 8.30. Thurs., Sat., 2.30. Reg. 6030.

HIPPODROME (Cranbourn-st., W. 6).—"The Peep Show," 2.30 and 8.15. Gerr. 650.

HIS MAJESTY'S (Haymarket).—"Chu Chin Chow," 8. Wed., Sat., and Whit Mon., 2.15. Gerr. 1777.

KINGSWAY (Gt. Queen-st., W.C.).—"Hunky Dory," commencing Thursday at 8.

LITTLE (Shaftesbury-av.). — London's Grand Guignol (third series), 8.15. Thurs., Sat., 2.30. Reg. 2401 and 2402.

LONDON PAVILION (Piccadilly-circus, W.).—"London, Paris, and New York," 8.15. Tues. and Sat., 2.30. Gerr. 704 and 705.

LYCEUM (Wellington-st., Strand, W.C.).—"The Savage and the Woman," 7.45. Wed., Thurs., Sat., and Whit Mon., 2.30. Gerr. 7617.

LYRIC (Shaftesbury-av., W.).—"A Little Dutch Girl," 8. Wed., Sat., 2.15. Gerr. 3687.

NEW (St. Martin's-lane, W.C.).—"The Wandering Jew," 8.15. Wed., Sat., and Whit Mon., 2.30. Regent 4466.

NEW OXFORD (Oxford-street, W.).—"League of Notions," 8.15. Wed., Sat., 2.30. Museum 1740.

PALACE (Shaftesbury-av.).—Mary Pickford in "Pollyanna," 2.30, 6.0, 8.30. Gerr. 6834.

PRINCE OF WALES (Coventry-street, W.).—"Nightie Night," 8.30. Thurs., Sat., 2.30. Gerr. 7482.

PRINCES (Shaftesbury-av.).—"Arsene Lupin," 8.15. Wed., Sat., 2.30.

QUEEN'S (Shaftesbury-av.).—"Mary," 8. Mon., Wed., Sat., 2.15. Gerr. 9437.

ROYALTY (Dean-st., Shaftesbury-av., W. 6).—"Pins and Needles," 8. Sat. 2.30.

SAVOY (Strand, W.C.).—"Paddy the Next Best Thing," 8. Mon., Sat., 2.15. Gerr. 3366-7.

SHAFTESBURY (Shaftesbury-avenue).—"Sweet William," 8. Wed., Sat., 2.15. Gerr., 6666.

ST. JAMES' (King-st., W.).—"Polly With a Past," 8.15. Wed., Sat., 2.30. Gerr. 1903.

ST. MARTIN'S (St. Martin's-lane, W.C.).—"Bill of Divorcement," 8.30. Fri., Sat., 2.30. Gerr. 1243 and 3416.

STRAND (Strand, W.C.). — "A Safety Match," 8. Thurs., Sat., 2.30. Gerr. 3830.

WINTER GARDEN (Drury-lane). — "A Night Out," 8. Thurs., Sat., and Whit Mon., 2.15. Gerr. 415.

WYNDHAM'S (Charing Cross-road).—"Ball-Dog Drummond," 8.15. Wed., Sat., 2.30. Regent 3028.

THE VARIETY WORLD.

Sunday Train Cuts—Vaudeville Golfing Society—Performing Animal Acts—Forget-Me-Not Day.

Week-end Travellers Note.

The train services during last week-end occasioned considerable inconvenience to variety artists travelling throughout the provinces, especially to those who had to make cross journeys or were passing through London. As was anticipated, serious "cuts" were made in the services, and a skeleton programme was arranged late in the week. For the convenience of members of the M.H.A.R.A. in town, a list of the services was posted at the offices and kept up to date, as further changes and cancellations were notified. It is probable that the same "skeleton" services will be in force next Sunday and Monday, but all artists travelling are particularly advised to ask at the departure station as to the times of the trains still running.

It may be mentioned that no trains were runing last Sunday on the Great Central Railway, and only two on the Great Eastern. Two trains left Euston for Liverpool and Manchester; one for Newcastle and district and Scotland; one for Leeds and district from King's Cross; one for Sheffield from St. Pancras, and one for Portsmouth from Waterloo. The train from Cardiff to Gloucester to connect with the Midland train to the North was taken off, and many branch lines were closed.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that eleven death levies are now due upon the 1921 book. Red stamps nineteen.

A Vaudeville Golfing Society.

The variety profession will soon have its very own golfing society in full swing. A few well-known members of the profession, namely, Messrs. Billy Merson, Charles Austin, Harry Thurston, Horace Sheldon, Jesse Jacobsen, Gus McNaughton, and Dave Carter, met at Wimbledon Park Golf Club recently to consider the question, and we understand that matters are forging ahead rapidly. The subscriptions proposed are as follows:—(1) Founders, including life membership, 21 guineas; (2) Ordinary members, entrance fee, two guineas; yearly subscription, three guineas.

It is proposed to affiliate with a London club, also with two or three clubs in the big provincial centres, and competitions will, of course, be arranged. Mr. Dave Carter is the Hon. Secretary, to whom all interested should apply. We understand that Mr. Billy Merson sent the first cheque, entitling him to life membership. Variety artists and all connected with the vaudeville business are eligible for membership.

Wilkie Bard in South Africa.

The I.V.T.A. have received a cable stating that the Mayor of Cape Town gave an official welcome to Wilkie Bard. A similar thing happened at Johannesburg, where the popular comedian had an enormous reception on opening, and gave an act lasting 55 minutes.

Variety Artists' Benevolent Fund.

The V.A. Benevolent Fund created last week a record in its history of eleven years by granting, owing to the many urgent cases requiring assistance, over £93. In addition to this, the Benevolent Institution at "Brinsworth," Twickenham, costs over £50 a week to maintain, and with administration expenses the total weekly expenditure is over £150.

V.A.B.F. Organiser.

Harry Marlow has been elected to the position of organiser of the Variety Artists' Benevolent Fund and Institution, and commences his duties on Monday, May 23.

Fight for the Pennant.

The much-coveted Pennant was won by Mr. Jesse Jacobsen at Wimbledon Park Golf Club last week after a very tight match with Alfredo, the protagonists being all square after the first round. In the second round Mr. Jacobsen did the course in 72, one under bogey, and proved victor after an exciting encounter.

Mr. Bert Lloyd.

That energetic entrepreneur, Mr. Bert Lloyd, whose successful productions include "What a Pal," "The Get-Away," and "The Crimson Alibi" (touring version), promises something very good for his next show. This is a playlet adapted from a story by Sir Arthur Conan Doyle, and entitled "What Might Have Been." This new playlet will be seen on the halls in the autumn.

Back from South Africa.

Mr. Daley Cooper, of the popular double turn, Cooper and Lait, is back, bronzed and well, after his South African tour. Mr. Cooper made an adventurous trip into the heart of Zululand, and is the proud possessor of many interesting curious therefrom.

Performing Animal Acts.

Is it not time that some efforts were made to suppress the misleading posters purporting to depict the cruelty employed in training animals which appear in the tubes and on the hoardings? They are only intended to inflame public opinion, and are likely to be more injurious to the owner of performing animal acts than the prohibition Bill now before Parliament. We suggest that the Variety Artists' Federation take up the matter and get the authorities to compel those who posted the bills to remove them, and to give an undertaking not to exhibit them again.

There are a number of performing animal acts now in London, and the pictures of red-hot irons, spiked collars, and whips alleged to be used in the training of animals are not calculated to enhance the popularity of the acts. It is safe to say that to not one of the acts at present in London can the charge of cruelty be imputed.

One of the prettiest and most entertaining shows is that of Madame Dalmere, in which a number of animals do all sorts of amazing tricks. We had an opportunity last week of seeing Madame Dalmere's Circus behind at the Euston. Our visit was entirely unexpected, but we found the monkeys, cats, dogs, rats, doves, and even a duck dwelling together in perfect amity. M. Dalmere was occupied in cutting up carrots for his pets and Madame Dalmere was playing with a parrot which would insist on perching on her shoulder.

M. and Madame Dalmere used to keep animals as a hobby long before they went into the show business, and it was the excellence to which their pets attained which induced them to put them before the public. An act in which the element of cruelty is less manifest could not be imagined.

The cats in Madame Dalmere's show—which is this week at Tottenham—are all "strays," picked up in the street and provided with a home. She has also a duck which follows her about in the streets, and the other day at Ramsgate caused no little excitement by walking after her into the local bank! M. Dalmere assures us that he is only too anxious to give a demonstration of training, and has framed elaborate conditions to ensure that the test shall be genuine.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to acknowledge with many thanks subscriptions of £1 1s. each from Miss Marie Roslyn and Miss Barbara Babington.

Will any ladies who are willing to sell emblems on Forget-me-not Day kindly communicate with the Secretary, Music Hall Ladies' Guild, 18, Charing Cross-rd., W.C.? The collections take place on June 7 in the West End and suburbs, and on June 29 in the City. The Committee will be grateful for any assistance.

Archie Parnell.

Friends of Archie Parnell calling on him last week in Boscombe were delighted to note the great improvement in his health. He is bronzed and in excellent spirits, and has been out in the open and walking about for over two months. He expects to be back at work before very long.

M.H.A.R.A. Members Note.

Members of the M.H.A.R.A. are requested to note that when telegrams are dispatched to them notifying that there is a party to the town to which they are travelling, they are expected to send paymen for same When no notification is received they should always ask at the booking office if there is a voucher for their destination.

"Under Suspicion."

Horace Hunter is reproducing his famous film playlet, "Under Suspicion," and the sequel, "The Years Between," in which he will appear in his clever American-Dutch character study, Major Van Holtz, Miss Lily Hammersley playing her original part of the Countess Nadia Vassiloff. "Under Suspicion" will be at the Metropolitan next week.

Jack Barker.

Jack Barker, who made such a success in "Bran Pie," opens at the South London on Monday with new songs and patter. He has placed all his business in the hands of Eric Shearsmith, of the National Variety Agency.

The Terriers.

At the meeting on Sunday last, W. B. Willby officiated as W.T., Billie Hale as V.T., Dick Henderson G.C., W. Welsh W.I., Jack Sterzelly W.D., W. E. Gillin Y.B., and Billie Harding as organist.

A hearty welcome was extended to W. E. Gillin and Joe Adkin upon their reappearance in the Kennel.

The following applications for membership have been received:—Second notice, W. G. Watts; third notice, Bertram Maurice.

Terrier Bruce Green, Past-President, will take the chair at the Ladies' Dinner and Concert, to be held on Sunday next, at the Florence Restaurant, Rupert-street, W.C. The dinner will start at 6.30 p.m sharp. A first-class musical programme has been arranged by Terrier Dick Henderson. There will be no speeches. Immediate application should be made for tickets.

Gilday and Fox.

The new Gilday and Fox are topping bills with "The Hebrew M.P.s," embellished with fresh "gags." The successor to the late Myron Gilday is Maurice Axelrad, who was a member of the company of Moscovitch, at the East-End, where he was known as the "Jewish Dan Leno." He has got well into the skin of the part of the burlesque M.P. and gets continuous laughs. Mr. Fox uses his sweet tenor as ever with melodious effect. Gilday and Fox are booked on the Syndicate Tour for three years.

Football at Hanley.

On Friday last, on Hanley Swifts' football ground, teams from the Grand Theatre met a team from "The Blue Lagoon," playing at the Theatre Royal. Mr. Albert Whelan kicked off, and £5 10s. was raised for charity.

Considering the state of the ground, the game was excellent. "The Blue Lagooners" won by 3 goals to 1, scored by Leslie Barrie (2) and H. P. Owen (1). For the losers, Frederic Bentley kept the crowd highly amused with his antics in goal, and Dennis Trent scored the side's solitary goal with an excellent shot after a great individual dribble.

For South Africa.

The following artists sailed from Southampton on Friday, per R.M.S. "Norman," to fulfil engagements with the African Theatres, Limited, booked by the I.V.T.A., Limited:—Nelson and Nelson; Geddes Brothers, George Jackley.

"Oh! Laugh" at Bristol.

At the Empire, Bristol, last week Harry Slingsby's popular revue, "Oh! Laugh," was the attraction, and had a very successful time. Billy Caryll was in tip-top form, and the Press were enthusiastic in praise of his performance, and Hilda Mundy also came in for much approval for her charming performance. Harry Kynman was in excellent voice, and also played Billy Rutherford's part in the absence of the latter, owing to laryngitis. Betty Moore rendered her numbers in a pleasing manner, and the remainder of the company, including Chas. Weaver, Ernest Vincent, and a very efficient chorus worked well for the success of the show. "Oh! Laugh" is at Cheltenham this week, and will be at Croydon on May 30, and Rotherhithe the following week. Many new numbers and new scenes will be introduced into the production, which has only two vacancies this year and very few next.

Parish and Peru.

That clever pair of American entertainers, Parish and Peru, are due to arrive from America this week, and will commence rehearsals for Mr. C. B. Cochran's new production.

Holborn Empire Sunday Concert.

In aid of the Brixton Synagogue and Children's Class Room Building Fund, an excellent entertainment was given by permission of Mr. Chas. Gulliver, at the Holborn Empire, on Sunday evening, under the patronage of the Rt. Hon. Sir Harry S. Samuel, P.C., Lady Samuel, Sir Robert Waley Cohen, K.B.E., and Lady Waley Cohen. The artists included Lucille Benstead, Beswick Twins, Alexander Carr and Co., Laddie Cliff, Bert Coote, Coram, Elsie Gregory, Joe Hayman, Harry Hemsley, Marie Kendall, Geo. Mozart, Kharum, Jack Lane, Talbot O'Farrell, O'Gorman Bros., Tucker, and Harry Weldon. The attractive programme was carried through without a hitch, and praise is due to the stage management of Mr. Sherville.

Gaston Morell.

Following his recent success at the Granville, Walham Green, Gaston Morell, with his comedy episode, "The Lamp Cleaner," has, we hear, been booked for three tours on the Syndicate Halls, through Mr. Michael Lyon, who has also secured him many other dates. Gaston Morell, who is at the Hippodrome, Norwich, this week, plays the Hippo., Balham, next week, and opens on the Syndicate tour at the South London on June 6.

J. P. Long.

J. P. Long is responsible for all the material used by Victor King, "The Vocal Fellow." Victor, who is making good everywhere, has arranged to give songs by this author-composer first place in his repertoire, and he has recently added "Lorraine" (by J. P. Long and Maurice Scott) to an already strong budget of songs. J. P. Long has recently placed with Messrs. Francis and Day, a tuneful and effective ballad entitled "Crooning Water."

Hilda Mundy.

Hilda Mundy, who has scored such a success in the leading rôle in Harry Slingsby's revue, "Oh! Laugh," made her début at the age of eight, when, unknown to her parents, she wandered down on to the sands at Margate one afternoon, whilst "Uncle Bones" was holding a competition for the singing of the "American Girl" song from the Belle of New York. Hilda entered the competition and won the prize—a bar of chocolate! The following day the final took place, and Hilda again appeared with equal success, the prize this time being a large box of chocolates, which she carried home triumphantly, only to receive a scolding, as her parents had been searching everywhere for her!

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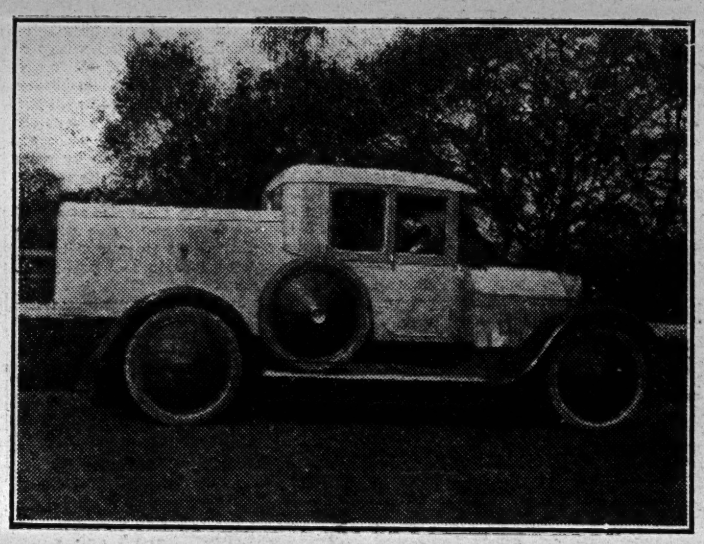

Roxy La Rocca, the wizard of the harp, solves the transport problem. Roxy seen on the Portsmouth road last week with his new Crossley car, which it will be noted has been built to accommodate the harp.

MY MUSIC HALL TOUR.

WHERE DO THE STORIES COME FROM?—A PLEA TO PIANISTS—HATS OFF TO ALEXANDER CARR.

At the Bedford.

I broke new ice last week by popping into the Bedford Palace and spending a couple of hours there before the Palladium called me away. I had to leave before the final curtain because the Bedford management had provided a long musical-comedy revue, in addition to five turns, and the clock would not wait for me. The name of the revue was "Oh, Harry!" and with my eye on the time I could not help murmuring, "Oh, Hurry!" once or twice. Still, I was able to see sufficient of the revue to tell you that the plot revolved round a woman-hater (who was not really a woman-hater), the woman-hater's woman-hating nephew (ditto, ditto), the woman-hater's woman-hating nephew's wife (who nearly did her husband out of a thousand pounds by marrying him against his uncle's wishes), and the woman-hater's woman-hating nephew's wife's maid (who rendered valuable assistance).

Having said so much, there is no need to describe the plot further. A knowledge of the ingredients conjures up the finished pudding. As a matter of fact, as soon as I clapped eyes on Lord Haterman, I knew that he had a past, and that he was no misogynist at all. His nephew, of course, merely pretended to be a misogynist to appease his uncle.

The revue was acted with much vivaciousness, and Barney Murphy, as a bailiff, did some funny things with his umbrella.

Before the revue we were treated to some excellent turns, including Mellin and Marlen, Farney and Hart, Terry's Juveniles, Joe Hayman, the Hebrew jester, and a particularly clever couple, Videau and Kirby. Either Videau or Kirby—don't ask me which—appeared as a comic servant. She was so plain that, as in the case of Lord Haterman, I soon began to suspect her, and my suspicions became a certainty when she ran off to put on a ball-dress. Returning, she appeared as a most charming little person, who could dance as well as she could cause laughter. An admirable turn, this, and one I highly recommend.

Joe Hayman, also, was delightful. There is nothing offensive about his Jewish humour. He is always good-natured, and he has a very happy way of addressing his audience. "Max said, 'Go and see Morris,' and Morris said, 'Go and see Max,'" was his best song, and he told some good stories.

One always feels grateful to comedians who tell good stories, but we rarely give a thought to those who invent the stories. We imagine that stories grow up like nursery rhymes. This is not so. I know a man who invents some forty new anecdotes a week, and when any of his anecdotal offspring survive the ravages of time and become classics, he is as happy as though he had written an opera or had a picture accepted by the Royal Academy!

At the Palladium.

I would like to know where Talbot O'Farrell gets all his stories from. I do not think I have ever heard him tell a bad one, or tell one badly. He was one of the big things at the Palladium—in more senses than one—and was tremendously popular. As usual, he mixed sentiment with his humour, and he always got his sentiment across the footlights; but artistically he is greater at humour than at sentiment, and I am always glad to get back to his smile.

Another man who brought the house down was Tucker, the singing violinist. He was in a particularly merry mood, and his performance was full of delightful little impromptus. He is an adept at the trick of cheating his audience into the belief that he is going to play one air, and then substituting another. His imitation of bagpipes playing a hundred miles away was also amusing, though anyone can do it when they know how it is done. Think it out.

Marie Novello played classical music in a wonderful gown. I wish all pianists would follow Mark Hamburg's example of informing you what they are playing. The pieces she "selected from" were all named in the programme, but the unlearned ones had to make guesses as to which she chose. All I can say, from my own scant knowledge, is that she played a movement from a Grieg concerto, and did *not* play Rachmaninoff. The most ignorant man would recognise Rachmaninoff with cotton wool in his ears.

Violet Essex (also in a wonderful gown; no, several), gave us a little musical scena commencing with a sort of Pagliacci prologue, melting into a Japanese ditty and sundry others, and ending with "Good night, ladies and gentlemen."

Those unacquainted with Alexander Carr's art got a surprise when "An April Shower" was performed. The sketch is simple in structure, and there is nothing very remarkable about it. It introduces a Jew who has made his pile, after twenty years of toil, and is about to acquire a motor-car and a wife. His plans are upset by his intended son-in-law, to save whose disgrace the Jew sacrifices thirty thousand dollars. A simple enough theme, but it is very prettily and neatly worked out, and the sentiment is not overdone.

The sketch, however, is the least important part of it. Alexander Carr would make even a bad sketch worth watching. He is a most picturesque figure, and his performance contains many touches of real genius. His humour is always delightful, and his pathos is very human.

He showed his versatility afterwards by reciting two short pieces before the curtain. The last one was "A Cynic's View of Life, Don't-you-know," and was quite rich.

Whit Cunliffe, the popular light comedian, in smartest brown, sang a couple of capital numbers, which were heartily applauded. Jack Lane, in a very different get-up—a smock and a face of rustic red—also tickled the audience greatly with his amusing act; Chinko and Kauffmann juggled; and our old friend, Willie Rolls, the clever skater, did many wonderful feats.

EXTRA TURN.

Pelovis.

The Continental juggler, Pelovis, who is appearing in town this week at New Cross, is busily engaged upon an elaborate show with a Japanese setting, which he will produce at the Victoria Palace in July next. In this he will incorporate his present act, and it will be entitled "East to West."

Ina Hill.

The popular prima dona, Ina Hill, has now happily recovered from her recent indisposition, and at the Camberwell Palace last week was in excellent voice. Her three delightfully-rendered numbers included "Sweet and Low" and "Write Me a Letter from Your Garden."

Anna Hana.

Appearing just now on the Syndicate tour, that popular artist Anna Hana is doing particularly well with three excellent numbers, which proved much to the liking of patrons at the Empress, Brixton, last week. This week Anna is appearing at the Chelsea Palace, and next week goes to the Euston.

Marie Brett.

Early next month, that clever young artist Marie Brett commences another season under the Wylie-Tate management, when she will resume her original part in "Mr. Manhattan," which opens at the King's, Southsea, for a six months' tour.

Madge Bilton and Max.

The comedy act presented by Madge Bilton and Max, described as "The Wranglers," has been meeting with much success just recently on the Moss tour, and at the end of next month will be seen in town again at the Granville, Walham Green.

Renee and Godfrey.

Those wonderful juvenile dancers Renee and Godfrey, are one of the most popular acts on the halls, and at the Hippodrome, Manchester, last week they were given a reception of the heartiest. Bookings for the next three years prevent these artists from entertaining offers for the Continent and America. They return to town in August, when they open at the Palladium.

Johnson Clark.

Next week, Johnson Clark resumes the L.T.V. tour, after a ten weeks' provincial tour, which he is concluding this week at the Hippodrome, Bristol. When Johnson produced his present act, "Wishing Well Farm," some time ago, it was a pronounced success, but the popular ventriloquist never loses an opportunity of introducing fresh material, and his entertaining act is always right up to date.

Miss Ethel Castaldini.

Miss Ethel Castaldini produced Horatio Nicholl's and Worton David's big ballad success, "The Memory of a Song," and made an instantaneous hit with this number at the Empire, Chatham, last week. Miss Castaldini is also working with great success another number from the pens of Horatio Nicholls and Worton David entitled "God Gave Me Wonderful Dreams."

Talbot O'Farrell.

Mr. Talbot O'Farrell is again delighting Palladium audiences this week with "The Lisp of a Baby's Prayer," "There's Silver in Your Hair," and "The Bee that Gets the Honey."

Hal Wright.

Mr. Hal Wright, who is playing the Empire, Stratford, this week, is making a great success with a new comedy number which is sure to be in great demand this summer, entitled "Take Back the Heart that You Gave Me." Mr. Wright is also working very successfully a ballad from the pens of Horatio Nicholls and Worton David, "Playthings."

G. H. Elliott.

G. H. Elliott is featuring with much success Gene McCarthy and Andrew Allen's new number, "If You're Going Back to Dixie (Mention My Name)."

Les Grande Stellas.

The continued success of the delightful musical act of Les Grande Stellas, presented by G. Thomas, who also conducts for the show, has decided the producer to put on a more elaborate one, and he has just purchased a magnificent setting costing £500. The act, when produced in a few weeks, will include four vocalists.

Billie Val and Partner.

Occupying a premier position on the bill at the Shoreditch Empire recently, Billie Val and Partner met with very gratifying receptions, Miss Val being heard to much advantage in "Mother Mine" (Osborne). Early next year these clever entertainers have been engaged for a twelve months' season on the Fuller circuit in Australia, through Napoli's Agency. After a three months' provincial tour they resume the L.T.V. tour in August.

Knapp and Cornalla.

Bob Knapp and Chris. Cornalla recently sailed by the Mauretania for a three months' holiday in the States, after two years' absence in this country. Prior to opening at the Coliseum in August—when they will be seen in an entirely new act—Bob and Chris. have arranged to spend a week in Paris.

Tom E. Finglass.

Tom E. Finglass produced a new character comedy song entitled "A Happy-Go-Lucky Vagabond Am I," at the Alhambra, Glasgow, recently, and, judging from the hearty reception accorded the number, it should prove a winner. It has been written by Paul Thompson, who also has written, in conjunction with Mr. Finglass, another song, entitled "The Steward," which T. E. F. intends producing immediately.

Wilby Lunn and Connie Hart.

The very entertaining living-marionette turn presented by Mr. Wilby Lunn and Miss Connie Hart is now a feature of the music halls, this talented couple having opened at the Regent, Chelmsford, recently with conspicuous success.

Daisy Taylor.

At the Islington Empire, on Monday evening, Daisy Taylor made her reappearance, following her illness, and was accorded a very hearty welcome back. Daisy was in capital form, and gave three numbers in her own inimitable style, being rewarded with many calls. After four more weeks on the L.T.V. halls, Daisy opens on the Moss' Tour.

Julius Darewski's Activities.

We hear that Julius Darewski has been appointed exclusive booking manager for the variety acts appearing at the Palace Theatre, W. This enterprising agent has made rapid strides during the past few months, and is representing a number of star attractions. In the autumn, Julius Darewski will present a musical production on the halls, the music for which is being specially written by his brother, Max. The strong cast will include a popular young vocalist who has made a great success on the halls during the past two years.

Horace Barnes.

That clever entertainer, Horace Barnes) otherwise "the impromptu rhymster," is deserting the halls for awhile. We hear he has been engaged by André Charlot to appear in the new revue, "Puss Puss," which is due at the Vaudeville in a few days.

Pearl Mitchell and Sister.

At the Putney Hippo. this week Pearl present season on the L.T.V. Circuit, and, her clever accompanist, conclude their present season on the L.T.V. Circuit, and after a brief provincial tour, return to town for the summer season.

Howard Rogers.

Described by the Stoll management as "The New Star," Howard Rogers made a great success at the London Coliseum on Monday, being repeatedly recalled. Taking into consideration the short time Howard has been appearing in town, his progress has been remarkably rapid.

A Popular Manager.

Mr. George Richardson, the manager of the Empire, Glasgow, who has long been associated with Moss' Empires, and came from the Empire, Swansea, was recently the recipient of a handsome cigarette box, accompanied by a letter, from the Chief Constable, asking his acceptance of the gift, from his well-wishers in the Force, in appreciation of his help as a Volunteer Special Constable during the great war, and his organising work in connection with the Police Orphanage and other charities in the borough. Mr. Richardson has already established himself as one of Glasgow's most popular managers, being the first to organise a special matinée for Earl Haig's Warriors' Day, as the result of which the sum of almost £200 was handed over to this Fund.

Joe Hayman.

At the Bedford Palace last week Joe Hayman (of Hayman and Franklin) made a pronounced hit with his single act, which contains some capital material and a couple of amusing numbers, and it is certain it will be in great demand. We hear that his production, "Jack in the Box," resumes the L.T.V. tour for five weeks on Monday next.

Harry Shiels.

We hear that owing to rearranging his dates, Harry Shiels has the weeks of May 23 and 30 vacant at the moment. Judging by the success of his new show, "The Garden of Anna," produced at Oldham recently, these dates will be quickly filled. Harry is at the Palace, Reading, next week.

Jen Latona.

At the London Coliseum on Monday afternoon, Jen Latona introduced two new numbers, which promise to become very popular. Both songs, "I Thought You Loved Me" and "You've Got to be Cute as Well as Beautiful," were specially written and composed by Ralph Stanley and Leslie Alleyn, who have supplied many successful numbers to other well-known artists.

Betty Barclay and Geo. Glover.

Occupying a premier position on the programme at the Wood Green Empire last week, Betty Barclay and Geo. Glover proved very popular, meeting with much success in their original number, "If We Found a Little Corner," and others. Betty and George, who are at Chiswick this week, will introduce some new numbers, including one specially written by Ethel Cosgrove, entitled "You're the Limit," when they return to the Victoria Palace next month.

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THE LONDON MUSIC HALLS.

THE COLISEUM.

With the exception of Miss Loie Fuller's charming blend of colour music in dancing, there is an entirely new bill here this week. The most important engagement is that of the Danish Dancers from the Theatre Royal, Copenhagen. The company consists of Mme. Elna Jörgen-Jensen, Mr. John Andersen, and a small corps de ballet. Mme. Elna Jörgen-Jensen is an exquisite artist, displaying a delightful grace of movement and a perfect technique in the dances they are giving this week. "La Ventana" is a delightful ballet, with its fine old Spanish dances for the whole company, and in this Mr. John Andersen is seen in some very graceful movements. Especially enjoyable was Mme. Jörgen-Jensen's mirror dance, in which the "reflection" was danced by Mme. Bente Hassing.

Miss Jen Latona is making a successful reappearance after her South African tour, and sang three catchy songs of her own, and Mr. George Mozart had a big reception for his new series of wonderfully observant thumb-nail sketches. His gallery of family photographs is particularly funny. The new comedian, Mr. Howard Rogers, deserves a good deal of commendation for his effective village sketches. The speech by the curate at the end is a gem in its way, and won over the house completely.

The Quaints, with their original setting and their amusing ideas of entertaining, gave a complete programme in miniature. All the members of the company have good voices and an excellent sense of humour, and make the best of their material. Winston's Sea Lions and Water Nymphs are paying an early return visit this week, and the bill also contains one of the best examples of trick cycling—by Miss Dolly Victoria—we have seen for a long time. Last, but far from least, Mr. Gordon Finlay, who appears in place of Mr. Neil Kenyon, kept the house vastly amused by his whimsical Scotch patter.

THE PALLADIUM.

Among the newcomers at the Palladium this week is Mr. Laddie Cliff, with his bright, engaging style and his agile, not to mention eccentric, dancing. Mr. Cliff's work was highly appreciated. Similarly, too, with the singing violinist, Tucker, who works, among other numbers, the new mellifluous number, "I'd Love to Fall Asleep and Wake Up in My Mammy's Arms." A big success is also scored by another of the new arrivals, Miss Daphne Pollard, the *multum in parvo* of revue comediennes. All her songs were admirably suited to the exuberant methods of this great little artist. The first, a "comic slavey" number, "The Job I've Got," was followed by that capital ditty, "A Rag-Time-Germ," whilst her third appearance, introducing her as a snake-charming Cleopatra, was so popular that an encore in the shape of "Wanted, A Man" had to be conceded.

Two other newcomers—quite diminutive ones—the Beswick Twins, came in for a big reception. These bright little lads follow some singing by an entertaining exhibition of boxing, and are deservedly applauded. Mr. Talbot O'Farrell, the delightful Irish entertainer; Mr. Jack Lane, the Yorkshire rustic, plus piano; and Mr. Alexander Carr, with that well-knit and appealing little play, "An April Shower," remain over from last week. Nor must we forget the Vedras, comedy acrobats, new arrivals, who provide the necessary speciality element in the bill.

METROPOLITAN.

Noni and Horace, the famous French clown and his partner, are at the Metropolitan this week. The inimitable humour and clowning of Noni is keenly enjoyed, and he receives effective aid from his partner. They have introduced some more "music" still into their act with the happiest of results. Queenie Leighton, the popular comedienne, was as big a favourite as ever with her songs and intimate touches of humour with her audience. A popular comedian was Harry Emeric, who has a style all of his own, and "gets there" every time with it. Especially good was his first number. Riley's Juveniles have some excellent budding talent among their performers, and the two young dancers ought to go far in their profession. The songs of this act, too, were pretty and well chosen. The famous Danish dancers, Les Brissons, brought the house down with their Apache dance. This shows the robbing of a midnight reveller by the girl, and the struggle between the man and herself for the contents of her victim's notecase. The Imperial Trio of Entertainers sang well, and their harmony number showed their voices to good advantage. Popular jugglers were Francis and Alfred, and the bill was concluded by the Four Julians, a troupe of novel and clever gymnasts.

EMPRESS, BRIXTON.

A strong bill is provided at this popular place of amusement. Belle Sylvia, a Junoesque singer with a wonderful baritone voice, which she uses to great effect in "Home, Sweet Home," "Try A Smile," and an encore, unaccompanied, "I Wouldn't Do It Again," quickly establishes herself a prime favourite. Bob Cass and Murray Christie, a black-and-white turn, are amusingly droll; and Haley's Juveniles, a company of talented young artists, are attractive turns in an interestingly-varied programme. Dave Godfrey, a conjuror of no mean parts, is mystifying in some clever sleight of hand tricks, notably the egg and bag trick, which, with the aid of a youthful assistant, who consistently gives the "show" away, and Dora, who both aid him well in his performance, is a pronounced success. A selection by the band, with a masterful piccolo solo, is not the least of the attractions. Sandy Rowan, the "Wandering Scot," discourses amusingly of the trials of a traveller; tells tales old and new in a most effective manner, and is a distinct success. Tom Waters and Edie Morris have a turn which is quite excellent. In addition to their amusing cross-talk and "business," their Irish step-dancing is smart and gained for this talented pair a vociferous encore. Other items in a programme which is full of good things, is the skating of Les Lumilets, which is a revelation in the art, and the expert juggling of the Four Clovelly Girls.

SOUTH LONDON PALACE.

There is a capital bill this week at the South London, which is now under the management of Mr. John M. Hay. Miss May B. Brilliant, the delightful comedienne, who has just returned from a six years' world tour, had a very cordial reception. She sang a most tuneful number, "On the Myonne Shore," a ballad with a haunting refrain; and another much-applauded item was a setting to the fox-trot, "The Vamp," as also was "A Daughter of the Regiment" song with a skilfully executed dance. Always a delightful turn is that of the Fayre Four, with their wonderful concertina-playing; whilst a piano solo by one of the ladies was all too short. Elsie Bower and Billy Doust created plenty of laughter, and Miss Elsie was especially good with an excerpt on the piano from "Il Travatore," played to double ragtime. Mr. Alfred Jepson has a splendid baritone voice, and his rendering of that favourite ballad, "Ten Dirty Little Fingers," called forth hearty applause. He was also enthusiastically acclaimed for "Castles in the Air."

Mr. A. D. Robbins has a rare stable of untamed cycles, and the efforts of members of the audience to ride them provoked the greatest mirth. The lady partner of the Hartley Wonders is incorrigible with her constant interference and snatches of song. The gentleman, however, does manage to show what a wonderful jumper he is, and the pair are responsible for a most enjoyable turn.

Miss Kitty Curtis is aptly described as a non-stop comedienne; she has a fine voice, and rendered an Indian song with great aplomb; whilst "Rose of Old Virginia" was heard to great advantage. A neat turn is Mr. Ernie Redfern, a light comedian, his birthday song being very well received.

ISLINGTON EMPIRE.

Main Grey, in his smart primrose suit, mortar-board and frockcoat, is very popular with his amusing ballad, "Spare the Baby's Chair," with its screamingly funny anti-climax. "Nobody's Dad" proves that he has a really good voice as well as a keen sense of humour. "The Fiddle" is another of his side-splitting efforts which keep the audience in roars of laughter with its impromptu patter. Syd May the mimic, in his impressions of Ernie Mayne, T. E. Dunville, Sam Mayo, Albert Chevalier, and others, shows a remarkable faculty and facility for hitting off the characteristics of well-known variety artists and is much applauded.

Ara and Zetta are a smart pair of comedy cyclists, Ara being very funny as a glorified tramp, whilst the fair Zetta is both comely and skilful. They provide an artistic and amusing turn. Betty Brown, the quaint little slavey, warbles "K'K'Kiss Me Some More," her zoological problem, "Why Does the Rhinoceros, &c.," and "Come on Papa." Mlle. Irma Loraine and company of poseuses, in "The Five Arts," a series of tableaux, present some charming artistic and beautifully conceived studies. Beryl Riggs, the child pianist and entertainer, gives us a taste of her quality, her aptitude and ability as an executant being wonderful. Vera and Russell Wray, in their skit, "House Hunting," contribute a lively, smart item, and their duet, "I Do," is very droll.

Daisy Taylor the popular Scottish comedienne, is appearing again in London to the delight of her admirers. Bright, bonny, and mellow-voiced as ever, she sings "Welcome" with great verve and sparkle; "Oo la la, oui oui" is rendered with irresistible charm and vivacity, and "I Do Miss My Mississippi Home," another popular contribution. Her dancing is also graceful and neat. Les Eldons, equilibrists, with some sensational comedy stunts, complete.

STRATFORD EMPIRE.

A capital programme is being presented to the patrons of this house this week. Harry Tate creates roars of laughter in his "Selling a Car" sketch. A comedian with unlimited voice variations is Hal Wright, who scores heavily. His rendering of "Il Baccio," in which he takes the rôles of soprano and baritone, is clever and very amusing. For songs at the piano, Tom Clare excels, his style being of the neatest. His song, "I'm a Very Disappointed Man" and his representations of the concerts held in the House are received with the heartiest of applause. De Alma, is aptly described as the Monarch of the Banjo, his rendering on this instrument of "Il Trovatore" displaying great technique. That popular comedienne, Daisy Dormer, is a great favourite. Her song of Somerset creates much laughter, while her second number, "The Last Little Mile is the Longest," is sung with much feeling and very heartily applauded.

Penrose and Whitlock are responsible for a very popular and refreshing act. Their songs of long ago are given with great gusto, and it was with evident reluctance that the audience let them go after two extra numbers. Mazuz and Mazette are couple of clever comedy eccentrics, their tricks being neatly and funnily performed.

Mayne and Sheridan.

The Wise Jesters, Percy Mayne and Jack Sheridan, made their reappearance in town at the Victoria Palace last week, following their three months' provincial tour. They proved to be in tip-top form with some excellent songs and patter, and their footwork was of a very neat order.

PERFORMING ANIMAL ACT.

TO THE EDITOR OF "THE ERA."

Dear Sir,—May I be allowed to refer to the letters on Performing Animal Acts in your issue of the 4th inst.?

I have little to say to "A Lover of Animals," as I rarely take much notice of anonymous letters and semi-anonymous letters, but I think he ought to be reminded that just as one swallow does not make a summer . . . so the absence of cruelty in the one or two cases which have come under his observation does not prove that ALL cases are equally free.

Referring to Captain Devereux's letter, I gladly agree there are some animals fortunate enough to be loved and properly looked after; it is not for them we are contending, but for the poor unfortunates.

I am sorry that my letter's omission of any reference to "show-dogs" and "back-yard prisoners" should have suggested to him that I have no care for them. . . . I was really trying to confine myself to the particular point at issue . . . the welfare of Performing Animals. Those who know me better than Captain Devereux does will know that they and their interests have long had my regard; that is to say, I give my support to all movements for the emancipation from cruelty and unhappiness of ALL ANIMALS without distinction. Now I should like to think that quite quickly ALL travelling animals would find travelling conditions as pleasant as Captain Devereux evidently knows they are in some cases, and so is rather optimistically inclined to regard as universal.

To all who treat their animals as friends (as they should be treated), I sincerely say "Thank you," though they are the very people who will, of course, not require any thanks, being amply repaid by the affection of their dumb friends.

Will Captain Devereux please join in the crusade on behalf of the *unfortunate* animals, and try to get unobstructed and universal entrance to places of entertainment wherever and whenever performing animal acts are being shown . . . for authorised inspectors, of course?—Yours truly,

MILTON BODE.

County Theatre, Reading,
May 6, 1921.

TO THE EDITOR OF "THE ERA."

Dear Sir,—As proprietor and manager of various theatres, I have noticed much of the correspondence re the above, and note in particular M. Milton Bode's letter, in which he implies cruelty in all performing animal acts—yet, at the same time, says that he does not book them. May I beg to differ from his opinion, and speak with equal authority?

Mr. Bode's theatres play, principally, non-variety programmes, and such statements naturally make me wonder how he can make general charges about acts that he admits he never plays.

I must say that, from frequent personal experience, it has been to both my own and my patrons' pleasure when I have played well-known animal acts, and being fond of animals I have made a point of going to see them at other than show times, and have always found such animals well cared for and their treatment quite satisfactory.

I feel that I must say this in justice to many artists.—Yours truly,

W. WILLIAMS.

Theatre Royal, Cradley Heath, Staffs.,
April 30, 1921.

"LEAGUE OF NOTIONS."

LUPINO LANE AT THE NEW OXFORD.

Wonderful show as "The League of Notions" undoubtedly always has been, there was admittedly room for development in the humour when it was first produced, and Lupino Lane's arrival has given just that additional comic touch that makes all the difference. Burlesque actor, acrobat, but above all dancer, this brilliant member of a brilliant family has altogether a pretty strenuous time of it; first and foremost in his one-man drama, in which he impersonates hero, heroine, and villain contemporaneously. Not an easy task on the face of it, it is true, but with the aid of appropriate music and the appropriate headgear, he embodies all the rôles with characteristic Lupina agility. Then as an automaton and in a rapturous Russian dance with the Dolly Sisters, and in his priceless funny telephone conversation with George Hassell, he is no less intriguing. Finally, there is a hilarious playlet, "At the Dentist's," with George Hassell as the man with the forceps and Lupino Lane, of course, as a terror-stricken patient.

For the rest Mr. Cochran's gorgeous production goes with all the éclat and spirit that characterised it from the first; the diverting, graceful dancing of the Dolly Sisters; the intime musical items of Miss Helen Trix and her sister, and the comic studies in lugubriousness on the part of A. W. Baskcomb contributing mainly to the success of a show to see and see again.

PICTURES AND VARIETY AT THE PALACE THEATRE.

In addition to that delightful Mary Pickford picture, "Pollyanna," there are this week three excellent variety turns at the Palace Theatre. Norah Blaney and Gwen Farrar, a brilliant pianiste and clever 'celliste, and together smart duettists, are very popular. Their song, "Beautiful Faces Need Beautiful Clothes," is a capital number, and their rag-time burlesques are very funny. Edna Maude, "the spirit of dance," in four dainty dances, has a very hearty reception. An accomplished little danseuse, her technique is perfect, and she "mimes" well, all her numbers being given with rare grace and charm. Robert Michaelis and Phyllys Le Grand are appearing in a new musical-comedy sketch, entitled "The Other Fellow," by Phyllys Le Grand and Ralph Roberts. "The Other Fellow" is really the baby son of two revellers, who, returning home from the dance, quarrel and talk until they wake him up. There are some good lines, and some very tuneful music in the little playlet, the two characters being admirably enacted by Mr. Robert Michaelis and Miss Phyllys Le Grand, each of whom uses a fine voice to advantage.

Billie Benjamin.

Billie Benjamin, late of the Old Theatre Royal, Cardiff, and who has had a wide experience in the business, has been appointed manager at the Grand Theatre of Varieties, Walsall.

MAMIE THORPE,

Bransby Williams Company,

HIPPODROME, BIRKENHEAD.

"LIVERPOOL EXPRESS," May 6.

Moreover it has been instrumental, so early in the experiment, in bringing into prominence a hitherto comparatively unknown actress in Mamie Thorpe, whose delineation of the character of Nancy in "Oliver Twist" has won the admiration of all the critics, and the cordial commendation of Bransby Williams.

"LIVERPOOL COURIER," May 3.

The honours of the evening were fully shared last night by Mamie Thorpe as Nancy. In the scene at the Brownlow's house Mamie Thorpe was particularly good, but throughout the whole rendering, distress, fear, the struggle between an innate goodness and the evil of training, loyalty, womanliness, and physical pain found strong, natural, and sincere expression. The reception was cordial in the extreme, rising to enthusiasm in greeting the efforts of Mr. Bransby Williams and Miss Thorpe.

"DAILY POST AND MERCURY," May 3.

A special word of praise must be accorded Mamie Thorpe for her portraiture of the unfortunate Nancy. Her acting in the scene at the Brownlows' brought tears to the eyes of many of the onlookers.

"LIVERPOOL ECHO," May 6.

Whatever else it has done, Mr. Bransby Williams' Dickens season has already discovered a more than usually promising actress in Mamie Thorpe, who as Nancy in "Oliver Twist" has been earning not only the approval of the public, but the warm encomiums of such a judge as Mr. Williams himself. On Monday evening Bransby was constrained to pay tribute to her interpretation of a difficult character.

"BIRKENHEAD NEWS," May 4.

Mamie Thorpe as Nancy shares the honours of the evening with Mr. Williams. This is a distinctly difficult character to play, as all who see the production will readily admit, but Mamie Thorpe comes out with high credit.

"BIRKENHEAD ADVERTISER," May 4.

No artist does better than Mamie Thorpe as Nancy—her emotional acting is brilliantly performed—and after her interview with Mr. Brownlow in one of the scenes she was the recipient of Monday of a thunderous outburst of applause, which was thoroughly well deserved. No less clever was her appeal to her man, Bill Sikes, just before he brutally murdered her, and it was not just as a matter of course that Bransby Williams later said of Miss Thorpe, she was an unknown actress "discovered." Her Nancy had all the qualities of a womanly woman, and impossible vixen, and a crime-steeped rogue, and the audience loathed and admired her in turn. The great character artist voiced popular sentiment when he said that whatever else they had done that night, they had found an actress unknown in Mamie Thorpe.

ALHAMBRA CONCERT.

IN AID OF JEWISH FREE SCHOOL.

"So he has turned up, then!" murmured Mr. George Robey, professing to interpret the tumultuous applause that greeted his appearance at the Alhambra on Sunday evening. As if there could ever have been any doubt about it, seeing that the call was one of charity. The occasion was the concert organised in aid of the Jews Free School, and a wonderful collection of stars of the theatrical, music hall and concert worlds had generously offered their services. In addition to Mr. Robey, who sang three of his favourite numbers, there was Mr. Nelson Keys giving his inimitable "types" from the ballroom, as well as Mr. Morris Harvey in his now famous impersonations. Mr. Maurice Moscovitch recalled his Court Theatre triumph by contributing extracts from "The Merchant of Venice," and as an encore part of Scene I. from "The Great Lover." Mme. Stralia made the journey purposely from Paris to sing the duet from "Bohème," and Miss Desirè Ellinger gave a charming rendering of the "Faust" Jewel Song.

A most-enjoyed item was the violin solo of Miss Daisy Kennedy, as also was the pianoforte-playing of Mr. Bruno Moiseiwitsch. Mr. Frank Webster sang Coleridge Taylor's "Onaway Awake" with spirit and considerable charm, whilst Miss Phyllis Deering's contribution of an extract from "Butterfly" was delightfully rendered.

Mr. Felix Salmon's 'cello solos, Mr. Moreland Hay's songs at the piano, and Mr. Herbert Collins' astounding and wittily presented feats of magic were other excellent items in a long programme, that also included the following: Mr. Owen Nares, Mr. Harry Tate, Mr. Lupino Lane, Miss Rosalie Miller, Mr. Jack Buchanan and Miss Phyllis Titmas, Mr. Walter Williams, Miss Mary Ogden, M. Vladimir Rosing, Mr. Roland Jackson, Misses Beatie and Babs, Mr. Ralph Lynn, Mr. Reginald Johnson, and Messrs. Joy and Wilbur. The accompanists were Miss Elsie April and Mr. Frederick Arthur.

"OH, HARRY!"

Revue, in Three Scenes, Written and Produced by John Anderson at the Bedford, on May 2.

There is a well-devised plot in this new revue, which had a good reception the night of our visit. It concerns the nephew of a woman-hater, Lord Haterman, who has married without his rich uncle's consent. When a telegram arrives announcing a visit from his uncle he gets his wife to impersonate a man, and calls her Harry. The complications that ensue are many, but all ends merrily enough before the final scene, the Carnival. The comedy is in the hands of Mr. Barney Murphy, who, as Jimmy Wright (a bailiff), as a fairy, and in a variety of guises keeps the fun going fast and furious. His number, "Rather Not!" is a capital one, and he has a "Shy Widow" duet with Miss Isa Gibson, a captivating Lydia, who sings well "Louisiana" and the final number. A good character study of Lord Haterman is given by Mr. J. H. Douglas, and Mr. Bert Price infuses plenty of life into the part of Reg. Waring, singing well his "Dr. Briny" number. Miss May Mayo as Harriet makes a hit with her "I'm King of the Air" number, with the aid of the chorus as a living aeroplane, and Mr. C. Sylvesta's violin-playing was much enjoyed.

Ted Judge.

Mr. Ted Judge opened at the Hippodrome, Keighley, on Monday, April 25, after a nine months' rest, and met with a hearty reception. Ted was featuring his brother's (Jack Judge) latest successes "Sailing on the Good Ship Friendship" and "Where is Peaceland?" It is probable that a well-known artist will feature the above numbers at Douglas and Blackpool.

BY REQUEST—REPRODUCTION of THE GREAT FILM PLAYLET

"UNDER SUSPICION"

and the Sequel

"THE YEARS BETWEEN."

(Written and Produced by HORACE HUNTER).

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in his famous AMERICAN-DUTCH CHARACTER STUDY "MAJOR VAN HOLTZ."

LILY HAMMERSLEY

in her original part of the "COUNTESS NADIA VASSILOFF."

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August 1—Euston	Oct. 3—Walthamstow
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ENA TOWLER

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HORATIO NICHOLLS'

Artistic Ballad Success—

THE MEMORY OF A SONG

Words by WORTON DAVID.

Love came to me in that sweet song di-
vine, Love came to me and par-a-
dise was mine; Though stars may
fade, and all the world seem wrong.

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SONGS AND SINGERS.

B. Feldman and Co.

The reception of this season's Feldman songs by performers and public alike is most cordial. It is generally agreed that a finer selection has never been issued by any music-publishing house.

Hatherley Clarke, of the Gresham Singers, says: "We are featuring three Feldman songs, including 'Smiling Through,' and are anxious to get some more of your excellent new numbers in rehearsal."

Ella Shields continues her outstanding success in "Margie" and "Oh! What a Difference the Navy's Made to Me."

Reports from Cologne prove Florrie Forde most popular in "She Loved a Sailor," "Margie," "Avalon," and other Arthur Street numbers.

Lucille Benstead's repertoire includes "Smilin' Through," "Let the Rest of the World Go By," "You Will be Calling Me," "Rio Grande," and "Down the Trail."

Ella Retford has taken up that excellent new number, "Tennessee," by Frederick Melford. This is a dainty vocal one-step, which is certain to secure great popularity.

Josephine Davis has a winner in her medley song number, which includes "Rose" and "Japanese Sandman." Roberts and Dean are enthusiastic over "You Never Saw Such a Girl."

Belle Sylvia continues to score in "Down the Trail." Ida Barr is working the popular "Come On, Papa," and makit a bright feature of her act. "I Hate to Lose You" is the successful selected of Durane and Wood.

Violet Essex makes a charming vocal feature of "Old Pal, Why Don't You Answer Me?" Pierce and Rosslyn are still featuring with great success "Let the Rest of the World Go By" and "Far Away in Honolulu."

Bros. Gay write: "We are featuring 'You Ain't Heard Nothing Yet' and 'Oh Boy, What a Wonderful Girl You've Got' everywhere with great success." Gertrude Clegg, of The Society Six, is making a delightful feature of "Oh, What a Difference the Navy's Made to Me" and "Margie."

L. Bateman's "A Peep Behind the Scenes" has a splendid juvenile vocal offering in "Underneath the Southern Skies." J. B. Strain's partner has taken up "Margie" and "Jean" with good results.

The Three Scamps report big success in "Up in Mabel's Room."

Francis and Day.

On Monday were issued the firm's fortieth Song Annual and fortieth Dance Album, each volume being fully up to the standard of former years. The contents of the first named comprise: "Love Sends a Little Gift of Roses," "All the Girls Are Busy Knitting Jumpers," "Don't You Remember the Time?" "Blushing Moon," "The Gipsy Warned Me," "The Syncopated Village Blacksmith," "Homely," "Madame Anita Peroxide," "Haliano," "Pop Goes the Major," "Everyone Calls Me Tarzan," "What About Your Old-fashioned Father?" "Ginty's Gramophone," "There's Somebody Waiting for Me," and "I'm Getting Tired Playing Second Fiddle."

The pages of the Dance Album enshrine "Dardanella," "Hindustan," and "The Vamp" fox-trots, "Sand Dunes" and "Arabian Nights" one-steps, "Moonlight," "Adoration," and "Ace of Hearts" waltzes, "Parma Valse" (a novelty dance), "Enchanting" (saunter), "Maxo" (new dance), and "Beat the Band" (an entirely new and hitherto unpublished set of lancers.

"Come Back Home to Old Virginie" is booming in the hands of Fred Barnes, who is at the Alhambra, Bradford. Nellie Wigley, Elida Morris, and Rorke and Bray (who this week are at Chiswick) are likewise scoring with the song.

Lily Vokler at the Granville last week scored with "Daddy, Dear Old Daddy (You've Been More than a Mother to Me)," which is also among the admired songs of Fred Morris at South Shields.

Daisy Taylor is at Islington, singing "I Do Miss My Missiesippi Home" with great success.

"Oh, Boy!" is delighting its hearers at both Camberwell and Collins's, the singer at the former hall being Rene Ralph and at the latter Dora Dare. Other artists working this vivacious item include Irene Shamrock in revue, Elsie Carlisle, Elida Morris, and Elsie Sims.

"Wait Till Your Ship Comes In" is a huge hit with Edward Crosland's Melody Makers at Croydon and with Gwladys Hay-Dillon at Hackney.

Phil Parsons at the King's, Southsea, last week made a decided "Bull's-eye" with "I'm Always Chasing Rainbows."

Lawrence Wright Music Co.

A fortnight ago the Lawrence Wright Music Co. announced a new creation from the pens of Horatio Nicholls and Worton David, which they intended issuing for Whitsuntide, under the title of "Blue Bird." This is now ready, and the firm are in a position to be able to supply concert artists with this number in the two keys E flat and F. For the moment they are granting no music hall permissions, and artists will kindly note that it is restricted entirely to concert work.

"Omaha," which the firm issued on the first day of this year, has more than proved everything that was claimed for it, and is highly praised by all artists featuring it. A wire received from Miss Gertie Gitana reads as follows:—"Delighted with 'Omaha,' big success. Best wishes." And this is sufficient proof of the way in which both artists and the public have taken to the song. Miss Gitana is working it this week at the Coliseum, Glasgow. It is also a big success this week at the King's Theatre, Dundee, sung by Miss Jean Andrews.

"The Memory of a Song" is being specially featured by Miss Jane Croft at the Empire, Newport, this week; also by Miss Doris Ashton at the Palace, Burnley. Miss Ina Hill gives a beautiful rendering of this number at the Empire, Croydon, this week.

Last year the Lawrence Wright Co. gave "They'll Never Know Me in Old Dahomey" in light numbers. This year they have "If You're Going Back to Dixie (Mention My Name)," by Gene McCarthy and Andrew Allen. With G. H. Elliott it is a decided success at every performance. At both Poplar and Woolwich this week it is the hit of the bill.

Another light number which is remarkably successful in the hands of Rorke and Bray at the Empire, Chiswick, is "Down that Old Missouri River." They also make a hit with "Oh, Mam'selle Rosie."

Keith, Prowse and Co.

H. Luscumb is featuring "Song of Long Ago" at Carlisle week commencing May 16.

Sydney Wilson, of the Mischiefs, is featuring "A Song of Long Ago," "Sanctuary," "Within Your Heart and Mine," "Rosette, Do You Recall?" and "Love in Lilac Time."

The Balladmongers are featuring "Song of Long Ago."

Miss Elsie Gregory, of the Pedlers, is featuring "Dear Little Cottage of Love," "Within Your Heart and Mine," and "Sanctuary." Mr. Arthur Robson is featuring "Song of Long Ago."

Mr. Alfred Grant, of Splinters, 1921, is featuring "Song of Long Ago" at the New Theatre, Northampton.

Miss Edith Beverley, of Brevity, is featuring "Song of Long Ago" at Cardiff.

Mr. Reg. Wilson, of Laughing Time Co., is featuring "Song of Long Ago."

Mr. Harold Sydney, of "Oh, Harry!" Co., is featuring "Song of Long Ago."

"REFLECTIONS."

Revue, in twelve mirrors, presented by George Shurley at the Liverpool Hippodrome, Monday, May 2.

The first presentation of this new revue went very smoothly, and everybody concerned are to be congratulated, not only on the fact, but also that the work was received with considerable favour. The book, lyrics, and music, all of which are excellent, are supplied by Bert Lee and R. P. Weston. Briefly, the story is that during a bargain sale at Fluffy and Lacey's Bon Marché a valuable pearl necklace is stolen from one of the customers (Ouida Macdermott), whereupon a telephone message instantly brings to the spot Detective Diddlum (Jack Gallagher) and his sleuth hound Dirk (admirably played by Stanley Lauri). The remarkable feature of the dog is that its keen scent enables it to direct its master into tramcars, railway stations, trains and even across the Alps in search of the supposed thieves.

These adventures provide endless amusment, and Gallagher keeps his audiences in great laughter, not only owing to his frequent and wonderful disguises, but also through his eccentricities and amusing songs. "Ginger for Pluck" is one of his best, and was received with much favour. Miss Ouida Macdermott also contributed greatly to the success, dancing, singing, and acting in admirable style, her songs, including "Come to the Bargain Sale," "We'll Have a Little Cottage" (duet with Paul England), "Hold Me," "Just Like the Rose," and "Winter Time." Paul England, as the lover, sang very creditably "You Ought to See My Baby," and Arlette Ravenna pleased with "Ching Chong."

Three very funny incidents are the trouble in a tramcar, where Fanny Wallace does clever work as the noisy passenger; the suicide club, in which Gallagher is condemned to take his own life, and the syncopated singers in the final scene. The last-named comprise Gallagher, Fanny Wallace, Ouida Macdermott, and Paul England, and their ditties, "Way Down Yonder on the Yoojah," "Your Beautiful Face," "I am a Guy," etc., are clever and funny.

The revue is presented in a sumptuous manner. The dresses and colouring were all that could be wished for, and the quick change in "Mirror Ten," where the ladies' dresses along with the general surroundings, turn from white to black, is especially effective. Very tuneful music adds to the attractiveness of the production.

"PLUCKING THE CHICKEN."

Sketch, by Geo. H. Greatrex, Produced at the Lyceum Theatre, Govan, on Friday, May 6.

Tommy Dodd ..... Mr. A. E. Lynch
Bridget Malone .... Miss M. Leggett
James Chick ..... Mr. Sydney Fyfe
Moses ..... Mr. Geo. H. Greatrex

The plot of this amusing little episode is familiar. An eccentric old uncle sends his nephew, Tommy Dodd, a suit of clothes of a very pronounced pattern. The nephew refuses to wear the suit, and some time later, when hard pressed for money to pay his lodging, he instructs the landlady to sell the suit with some old clothes. This she does, when a letter arrives from the uncle saying that in the lining of the trousers £300 in Government securities is sewn up. Consternation ensues, and an unoffending stranger, wearing a similar pair of trousers, is dragged into the house and unceremoniously deprived of his garments. The arrival of Moses, the clothes-dealer, with the missing bonds, which had been discovered on cutting down the trousers to fit "Little Abie," brings the sketch to a finish. For a first performance the acting was very creditable, and played with a little more briskness, the sketch should make a welcome 20-minutes interlude in any programme.

Laddie Cliff.

One of the busiest artists in town just now must be Laddie Cliff, as, in addition to playing twice-nightly engagements on the L.T.V. Circuit, Laddie is engaged on the producing side for one or two West-End productions, his next being the new show which Albert De Courville is presenting at the Royalty. Laddie has been engaged by Mr. John Hart for his panto. at the T.R., Manchester, next season.

Claude Lester.

We hear that Claude Lester, who resumes the Stoll Tour at Wood Green this week, has been engaged for panto. next season for a sixteen weeks' run as principal comedian. Claude has a new number, "If Rachel Was Only Annie Laurie."

The Miles-Stavordale Quintette.

One of the outstanding features of the programme at the Holborn Empire recently was the popular entertainment contributed by the Miles-Statvordale Quintette. At Woolwich last week they introduce "Tomorrow Morning," which is one of the chief successes in "Robey en Casserole" at the Alhambra.

BRANSBY WILLIAMS AT BIRKENHEAD.

"BARNABY RUDGE."

Adapted from Charles Dickens' Novel by Walter Fredk. Evelyn; Presented at the Hippodrome, Birkenhead, on May 9.

Gabriel Varden ..... Mr. Percival Coyte
Joe Willet ..... Mr. Frederick Keen
Dolly Varden ..... Miss Mary Christine
Mrs. Varden ..... Miss Gladys Dale
John Willet ..... Mr. David Curtis
Sir John Chester .. Mr. Arthur Chisholm
Hugh ..... Mr. William Lorrimer
Barnaby Rudge ... Mr. Bransby Williams
Phil Parkes .... Mr. D. Lawrence Doyle
Tom Cobb ..... Mr. Kingston Trollope
Rudge ..... Mr. Wyndham Clare
Solomon Daisy ..... Mr. Clifford Spurr
Mr. Haredale .. Mr. Wilfred Launceston
Mrs. Rudge .... Miss Minnie Waterford
Stagg ..... Mr. Clifford Spurr
Simon Tappertit ..... Mr. Frank Staff
Dennis ..... Mr. Graham Morrison
Emma Haredale ..... Miss Mamie Thorpe

Following the production last week of "Oliver Twist," Mr. Bransby Williams continues his all too brief season this week with a version of "Barnaby Rudge." There are, of course, few people who are not conversant with the various incidents contained in this favourite work, and it is gratifying to find that the many strong and salient points of the story are fully and cleverly treated by the adapter, Mr. W. F. Evelyn, the result being the presentation of an entertainment which is thoroughly successful, and one which receives every justice at the hands of a talented and carefully selected company. In the rôle of Barnaby Rudge, Mr. Bransby Williams has a part which is a congenial one, receiving, as it does, clever treatment at his experienced hands, the result being an artistic rendering of a somewhat difficult rôle.

Mr. Williams receives admirable support from his confrères, notably from Mr. William Lorrimer, whose portrayal of Hugh is worthy of all praise. Mr. Percival Coyte, a most efficient Gabriel Varden; Miss Mamie Thorpe, as Emma Haredale; and Miss Mary Christine, a winsome and effective Dolly Varden. Sir John Chester is well embodied by Mr. Arthur Chisholm, and Mr. Wilfred Launceston as Mr. Haredale, Mr. Frederick Keen as Joe Willet, and Mr. David Curtis all acquit themselves with ability.

The play is produced in three acts, embracing twelve tableaux, in the course of which some interesting Dickens slides are shown. The staging and costumes are beyond reproach, and the entire production reflects great credit on all concerned. A large audience testified their appreciation of the play.

Harry Claff's New Scena.

Harry Claff has in active preparation a new scena by Geo. Arthurs, music by Horatio Nichols, entitled "Bluff King Hal," an episode of Henry VIII. The scenery and dresses will be of an elaborate nature. The character was suggested by Sir Arthur Shirley Benn, when Harry appeared at the gala performance at Plymouth in the Centenary week. Mr. Claff tells us he wrote Harry Champion asking his permission to use a few bars of his song, and the popular comedian replied that he could use them with pleasure, and if he wished it, also have his props.

Next Olympia Circus.

Captain Bertram W. Mills has secured several of America's leading acts for his second International Circus, which will open at Olympia on December 16. Among these acts are Mlle. Zeitzel, the world's aerial wonder; the Seigrist-Silbon flying show; Fred Loyal's marvellous dog and horse performance; the Human Butterflies, three women who, suspended by their teeth, perform amazing feats high above the arena; Australian bushmen and a collection of clowns of types not previously seen in England.

A Popular Manager.

Mr. Will A. Jackson, who some months ago succeeded the late E. W. Waller as manager at the Palace, Halifax, has been appointed general manager of the Queen's Theatre, Castleford. Although Mr. Jackson's stay in Halifax has not been a long one, he has made many friends, and upon his retirement he and Mrs. Jackson were the recipients of many handsome presents. They have also been entertained to complimntary dinners by the staff of the Palace Theatre and others. The new manager appointed is Mr. Wally Stephenson.

Maisie Ayling.

Miss Maisie Ayling, after her successful pantomime engagement, reopens with her single turn at the Hippodrome, Southend, next week, where she will be heard in an entirely new repertoire composed of Lawrence Wright songs, including the big ballad success, "Playthings," by Worton David and Horatio Nicholls, and a novel comedy number, "K-k-k-kiss Me Again," by Wynn Stanley and Andrew Allen.

"THE CROWN DIAMOND."

Play, in One Act, by Dennis Neilson-Terry, Produced at the Bristol Hippodrome on May 2.

Sherlock Holmes ..... Mr. Dennis Neilson-Terry
Dr. Watson ..... Mr. R. V. Taylour
Billy ..... Mr. Ronald Hammond
Col. Sebastian Moran ..... Mr. Norman Leyland
Sam Merton ..... Mr. Charles Farrell

Mr. Dennis Neilson-Terry made his first appearance on the variety stage in a new one-act Sherlock Holmes play. "The Crown Diamond," a jewel of international importance, has been stolen, and Sherlock Holmes has been asked by the Prime Minister of the country to which it belongs to track down the thieves. The scene of the episode is Holmes' room in Baker-street, and the play opens at a point when the young detective has just succeeded in luring the two miscreants, whom he knows to have knowledge of the whereabouts of the diamond, to his studio, and the adroit manner in which he eventually gains possession of the jewel provides an effective finale to this thrilling half-hour's playlet.

Mr. Neilson-Terry as Sherlock Holmes acted cleverly, and Mr. R. V. Taylour as Dr. Watson, Mr. Ronald Hammond as Billy, Mr. Norman Leyland as Col Moran, and Charles Farrell as Sam Merton, all did excellently. The playlet was enthusiastically received, Mr. Neilson-Terry being accorded two curtain recalls.

Bobbie Kerrigan.

Bobbie Kerrigan has just secured a new number from the pen of Julian Wright entitled "The Messenger Boy," and intends to produce it within the next week or so. Bobbie, who is at present having a very successful time on the Syndicate Halls, will play his fifth panto. for Francis Laidler at the Grand, Hull, this season.

Presentation to Bert Proud.

Mr. Bert Proud, who has successfully managed the Empire Theatre, West Hartlepool, for nearly five years, has been appointed manager of the Picture House, West Hartlepool, and commenced his new duties last week. On leaving the Empire, Mr. Proud was presented by the staff with a pair of gold links and a silver mounted umbrella.

The Bartle Quartette.

Those delightful musicians, the Bartle Quartette, have been having a very successful time around the L.T.V. halls. Their concertina playing is a very popular feature, and the singing and dancing of Essie and Babs is also a most pleasing item. After two more weeks on th L.T.V. Tour, the Bartle Quartette open on the Moss' Tour. This week they are at Willesden.

The Real McKays.

At the Putney Hippodrome recently the Real McKays concluded their present season of the L.T.V. halls, where they have been having a very successful time with their new act. The act will next be seen in town at Shepherd's Bush on May 23.

Vasco.

It has been suggested to Vasco, the versatile musician, that he should discard his present attire and only play one or two instruments, and so give the public a better opportunity of appreciating his work. Vasco, however, points out that his present act is the only one of its kind, and shows that he can play over thirty different instruments. In August Vasco is sailing for a season in South Africa, where he is assured of a hearty reception.

The popular revue favourites, Harry Wright and Anna Humber, will be seen in a new act at the Hippodrome, Chesterfield, on Monday.

Mr. J. Norman Berlin tells us that a theatrical season is to be given at the Chelsea Palace, and a start will be made on Monday, May 23, with the opera of "Carminetta," and among other attractions is that amusing comedy, "Eliza Comes to Stay."

"The Wonderful Nights" company have been doing excellent work in the mining districts. Recently, at Houghton-le-Spring, a grand parade with the local band and a comic football match realised over £50 for the fund to feed the children; and, at Crook a monster fancy dress carnival and sports was organised, and the lady members of the company played football against the local team. It was hoped to raise over £100 for the fund to feed the kiddies.

BIRTHS, MARRIAGES & DEATHS

DEATH.

SWALLOW.—On April 24, Elizabeth Swallow, in her 78th year, widow of the late John Swallow, circus proprietor.

PERCY LE FRE
(Late of Palace and Gaiety Theatre),
WHO PLAYED STANLEY LUPINO'S & BILLY MERSON'S PARTS IN "HULLO, AMERICA!" AT THE PALACE.
VACANT FOR PRODUCTIONS.
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CHICK FARR
Next Week, VICTORIA PALACE & NEW CROSS
Coms.:—REEVES & LAMPORT.

HOWARD ROGERS
JUST HIMSELF.
This Week, LONDON COLISEUM. Next, PALACE, BLACKPOOL NAT DAY.

THOSE FOUR
(Originally "Those Four Kids.")
Have cancelled the order for the Bathing Costumes and ordered Furs instead!
This Week, PALACE, EAST HAM
Next Week, EMPRESS, BRIXTON

DOC CAMPBELL
The Originator of Comedy Cycling
"ENTANGLEMENTS."
Vacant May 16, & 30, and June 6.

STEWART MORTON
In Coon Character Studies.
Assisted by MAISIE WOOD.
HIPPO., PUTNEY

RICH AND GALVIN
WHOSE CHIEF IDEA IS TO AMUSE.
Coms.—WALTER BENTLEY, Esq.

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The Unique Dancing . . . Humouresques.

HIPPO., BELFAST
Next, T.R., DUBLIN
Agent, G. BAUER.

MAGLEY & WOLF
IN
A LAUGH, A SONG & A DANCE.

WINIFRED WARD
THE IMMACULATE BOY.
HIPPO., POPLAR

MLLE. OLGA
MORSELLI
AND HER VIOLIN.
HIPPO., ALDERSHOT

THE LITTLE SURPRISE.
IVOR VINTOR
England's Smallest Dapper Comedian.
May 9, Palace, Salford. Next, PAVILION, GLASGOW
Agent—TOM PACEY. Business Man.—CHAS. PROCTER

VANWY CHARD
(THE WELSH SONGSTRESS).
This Week—T.R., DUBLIN
Next Week—HIPPO., BELFAST
Sole Agent—GEORGE BARCLAY.

THE ANGLO-FRENCH CLOWN
NONI
THE METROPOLITAN. Agent, G. BAUER.

DAN ROLYAT
Supported by CLARICE & RENE CHESNEY
In New Scena, "A DRESSED UP AFFAIR."
THIS WEEK—TOTTENHAM PALACE

THE TAILOR MADE BOYS
DEVON & EARLE
COMEDIANS AND ECCENTRIC DANCERS.
BIG SUCCESS OF NEW ACT PRODUCED AT THE LONDON SHOREDITCH, APRIL 25.
FEW VACANCIES THIS YEAR. Agent, TOM. PACEY.

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AN UP-TO-DATE RACING EPISODE. By ARTHUR HERDSFIELD.
WANTED, Dates for above, with exceptions.
A "Brilliant" Sketch with a "Brilliant" Caste.
PLAYS 20 MINUTES. 5 IN CASTE. WEST END PRODUCTION.
Vide *Referee*:—"Excellent sketch, something uncommon."
Star:—"Smart little playlet."
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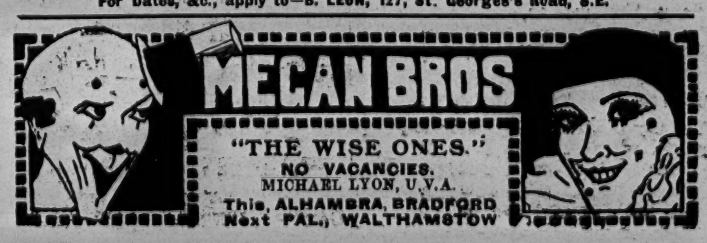

NEXT WEEK'S CALLS.

MONDAY, MAY 16, 1921.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JUNE 6 NOW DUE.

ALBANY WARD THEATRES, LTD.

Note.—Rehearsal at all theatres at 1 p.m. All artists must attend.

DORCHESTER PALACE. — Lowell Thomas Travelogues, May 19, 20, and matinée 21.

SALISBURY PALACE.—Wright, Conelly and Mac, Jessie Star, Stamford and Allen.

WEYMOUTH JUBILEE HALL. — Four Lavels, Miller and Phlora, Angel Blanco, Fudge and Marks.

YEOVIL PALACE.—Henri and Elaine, Johnny Watson.

HARRY BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Jas. Willard and Co. in "The Ace of Hearts," Henry A. Moore, Apollo Trio.

RAYMOND NEW SHOW

Dave O'Toole, Hilda Denton, Lottie Lennox, and company as booked.

RAMSGATE PAVILION (rehearsal, 1).—The Taylors, and company as booked.

ROSTOCK TOUR.

IPSWICH HIPPODROME (rehearsal, 1).—Chinko and Kaufman, Fields and Doreen, Tees and Flo Le Roy, Gretton and Locke, Ernest Mitchell, The Mountfords, Jack Barty.

NORWICH HIPPODROME (rehearsal, 1).—Penrose and Whitlock, Harry Atkinson, Les Noesches, The Whitbys, Fred Keeston, Paitti, The Imperial Trio.

PAISLEY RINK PALACE (rehearsal 1).—Royal Caledonians, George Clarkson, Arcadas.

PAISLEY THEATRE (rehearsal, 12).—Harry Lees presents "Ta-Ta, Bella."

KENNEDY CIRCUIT.

DUDLEY OPERA HOUSE (rehearsal, 12.30).—Will H. Glaze presents "Kitty from Kensington."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—J. C. Bleriot presents "Buzz Along."

WEST BROMWICH OLYMPIA (rehearsal, 12.30).—Jack Williams's Wonderful Nights.

WEST BROMWICH THEATRE ROYAL (rehearsal, 12.30).—G. C. and J. W. Thwaites present "Justice for a Wife."

LONDON SYNDICATE HALLS.

(See Page 19.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12).—Gertie Gitana, May Moore Duprez, Manny and Roberts, Spence and Jocelyn, Maggie Benson, Rolf Slater, Beswick Twins, Harry Claff.

CLAPHAM GRAND (rehearsal, 12).—George Mozart, S. W. Wyndham, Maidie Scott, Scott Gibson, Two Ascots, Haidee's Marionettes, Phil Kaufman, Bingle Bros., Beryl Rigby, Sammy Shields.

COLLINS'S, ISLINGTON (rehearsal, 12).—Company as booked.

CROYDON EMPIRE (rehearsal, 12).—Joe Hayman presents "Jack in the Box."

HAMMERSMITH PALACE (rehearsal, 12).—Karno's "Mumming Birds," Witt and Stevens, Naughton and Gold, Jose De

RAYMOND NEW SHOW

Moraes, Terry's Juveniles, Winifred Ward, Mistramos, Dora Dare, La Veen and Cross.

HOLBORN EMPIRE (rehearsal, 12).—Albert Whelan, Percy Honri, Nellie Wallace, Dainty Doris, Johnson Clark, Daly and Marr, Wright and Hartley, Wottard, George Pickett and Co.

ILFORD HIPPODROME (rehearsal, 12).—G. H. Elliott, Sadler Elsie Quartette, Bruce Green, Marie Kendal, Nora Delany, Harry Bedford, Arthur Ferriss, The Mozelles, Les Eldons.

ISLINGTON EMPIRE (rehearsal, 12).—J. W. Rickaby, Vera Wooton, Graham and Gillen, Rolf Slater, Alan Raine, Benson Gray, Mlle. Dumorski, Hal Bert.

KILBURN EMPIRE (rehearsal, 12). — Daisy Taylor, Syd Walker, Arthur Woodville, Ray Wallace, Vera and Russell Wray, Miller Sutcliffs, Three Laurels.

LEWISHAM HIPPODROME (rehearsal, 12).—Harry Weldon, George Mozart, Ina Hill, Hal Wright, Jose Baptiste, Mollie Butler, The Brandons, The Nelsons, Austin Redd.

PALLADIUM (rehearsal, 11).—Daphne Pollard, Hetty King, Morny Cash, Laddie Cliff, Goodfellow and Gregson, Ernie Mayne, Eric Randolph, Ernest Hastings, Laurie Devine, Four Richards.

POPLAR HIPPODROME (rehearsal, 12).—Lew Lake presents "Too Many Girls."

PUTNEY HIPPODROME (rehearsal, 12).—Lew Lake presents "A Mother Should Tell."

SHOREDITCH OLYMPIA (rehearsal, 12).—G. H. Elliott, Fred Russell, O'Gorman

RAYMOND NEW SHOW

Bros., Victor Kelly, Elsie Gregory, Chas. Whittle, Audrey Knight, Rosinias.

WILLESDEN HIPPODROME (rehearsal, 12).—King and Benson, Maidie Scott, Tatlo, Jock Mills, Clark and West, Billy Simpson, Stewart Morton, Miles Stavordales.

WOOLWICH HIPPODROME (rehearsal, 12).—Albert Chevalier and Co. "My Old Dutch."

MACNAGHTEN TOUR.

BLACKBURN.—Pharos, Delino, Arthur Astell, The Gladiators, Musical Burglars, Mason and Bart, Gresham Singers.

BRADFORD.—Theo Ward, Maple and May, Henry and Edgar, Jack Holden, Will Cummin and Partner, Tom Finglass, Soutter and Partner.

BURNLEY. O'Neil and Thayer, Arthur Gilroy, George Bolton, Bros. Lee, Wager, The Mongadors, Rebe Kesslova.

CARLISLE.—Morea and De Lil, Jim C. Max, Redford and Russell, Power and Bendon, Mafuziang Manchu Troupe, Margaret Dennis, Harry Luscombe.

HALIFAX.—Tom Fox, Two Cures, James Hunter, Tom Gott, Lawrence Wright Ensemble, Edgar Curtis, Segue.

HUDDERSFIELD.—Winter and Bunny, Juler and Piere, Connie Browning, Billy Sunday, Gemmel Bros., Val Vett, Martyn and Florence.

LEICESTER.—Company as booked. Rehearsal at all halls at 12 o'clock.

SOUTHAMPTON. — Terry and Time, Haig Bros. and Ryan, Lowell Bros., Jack Blair, Nettie Wheeler and Two Assistants, Ivan Kotchinsky, Honolulu.

WARRINGTON.—"My Son Sammy."

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Harry Taft, Les Latour, Florence Wray, Billy Merson, Bert Terrell, Lala and Newton, Varney and Butt.

BIRMINGHAM GRAND (rehearsal, 1).—Mutt and Jeff, Jay Laurier, Nat. D. Ayer, Mary Leighton, T. Elder Hearn, Paul Gordon, Willie Rolls.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Le Tri-Colore Trio, Frank and Milly Marks, Chas. Falls, Aces.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Marie Lawton, Rene and Renard, Stanley Brothers, Gabrielle Ray and Leslie Barker, George Wilbey, Ted Marcel, Eileen and Marjorie.

CARDIFF EMPIRE (rehearsal, 1).—Wisto and Whyse, Fred Karno presents "French Beans," Kiddy Kennedy, J. H. Scotland, Kharum, Cruickshank.

CARDIFF OLYMPIA (rehearsal, 11).—Douglas and Mona, The Sunshine Girl. (Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome and that no variety agent has the sole bookings of the former theatre?)

EDINBURGH EMPIRE (rehearsal, 1).—Lole and Her, The Ketos, Herbert Cave, Renee and Godfrey, G. S. Melvin, Dolly Elsworthy, Fashions de Vogue.

FINSBURY PARK EMPIRE (rehearsal, 1).—Togan and Geneva, Tom Clare, Lorna and Toots Pounds, The Femina Quartette, Holmes and Byron, Mazuz and Mazette, Daisy Dormer.

GATESHEAD EMPIRE (rehearsal, 1).—Tom E. Hughes, The Kikutas, Victor Andre, Symphonia, Keen and Waller, Gus Fowler.

GLASGOW ALHAMBRA (rehearsal, 11).—"Bran Pie."

GLASGOW COLISEUM (rehearsal, 11).—The Bounders, Baby Richardson, Jean

RAYMOND NEW SHOW

Schwiller, Adam Tomlinson, Fred Karno presents "Yes, Papa."

GLASGOW EMPIRE (rehearsal, 11).—Violet King, Albert Vivian Peake and Co., J. P. Ling, Russell Carr, Mayne and Sheridan, Nixon Grey, Joe and Willy.

HANLEY GRAND THEATRE (rehearsal, 12).—De Guchi Troupe, The Westwoods, Renee Ralph, Lune and Shaw, Ike and Will Scott, Gene Gerrard, Mark Lupino and company.

HULL PALACE (rehearsal, 1).—Lily Morris, Andrea and Theo, Billy Bennett, Scott and Whaley, Yamamoto and Koyoshi, Carrie Laurie's Juveniles.

LEEDS EMPIRE (rehearsal, 1).—Sisters Sprightly, Harry Ford, Will Gardner, Royal Bartle Quartette, Max Darewski, Zomah, The Five Nuts.

LIVERPOOL EMPIRE (rehearsal, 1).—Messrs. Murray and Dawe present "The Whirligig."

LIVERPOOL OLYMPIA (rehearsal, 1).—Manuel Vega, Cornalla and Eddie, Frederic Bentley and Co. in "All Tied Up," Garadini, Hector and Lolletta, Hedges Brothers and Jacobson, L'Incognita and John Amadio.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires present the Wylie-Tate production, "The Peep-Show."

NEWCASTLE EMPIRE (rehearsal, 1).—Hassan Trio, Finlay Dunn, The Chelsea Pensioners, George French, Donald and Carson, The Nicoletos Trio.

NEW CROSS EMPIRE (rehearsal, 1).—Osborne and Perryer, Bromley Carter, Herbert Clifton, Four Swifts, Nolan and Holt, Three Nitos, Chic Farr.

NEWPORT EMPIRE (rehearsal, 1).—Harry Day presents "Patches."

NOTTINGHAM EMPIRE (rehearsal, 1).—Victor King, Jay Whidden, Chas. Rich, The Averinos, Beatie and Babs, Billie Reeves and Co., The Jovers.

PRESTON EMPIRE (rehearsal, 11).—Keith Kenneth and his company in "Baby Mine."

SALFORD PALACE THEATRE (rehearsal, 11).—Edna Maude, Arthur Pond, A. D. Robbins, Pierce and Roslyn, P. T.

RAYMOND NEW SHOW

Selbit's "Sawing Through a Woman," Griffiths Brothers and Miss Lutie, Victoria Carmen.

SHEFFIELD EMPIRE (rehearsal, 1).—Harry Day presents "Spangles."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Scotch Kelly, Les Tumilets, Countess Rubadi, "The Monks of St. Bernard," Kobes Troupe, The Two Anartos, Hope Charteris, Frank Le Dent.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Jack Thomas, The Ansereuls, Tex McLeod, Midge Wood, Les Medinis, Sisters Vincent, Peter Bernard. (Note.—South Shields bars Tynemouth.)

STRATFORD EMPIRE (rehearsal, 1).—Dan Whitley, Burr and Hope, The D'Ormondes, V. M. Guston, George Bass, Ten Loonies, Yamayama Troupe.

SUNDERLAND EMPIRE (rehearsal, 1).—Fred Barnes, Rich Hayes, Fred Curran, Gilbert Payne and Co., Fred Sylvester and Co., Tubby Turner. (Artists are requested to bring band parts for full orchestra, including horns, bassoon, harp, and second piano parts.)

SWANSEA EMPIRE (rehearsal, 2).—Wal Langtry, Royal Southern Singers, Nora Dale, Yvonne Granville, Roxy La Rocca, Eddie Gray.

VICTORIA PALACE (rehearsal, 11.30).—Malcolm Scott, Violet Essex, Jack Lane,

RAYMOND NEW SHOW

Marcelle and Partner, Dainty Danes, Leslie Strange, Omasu and Yuri.

WEST HARTLEPOOL EMPIRE (rehearsal, 12). — Cissie Lupino, George D'Albert.

STOLL TOUR.

(See Page 19.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Effie Mann, Hayden and Nevard, De Biere, and company as booked.

BRIGHTON HIPPODROME (rehearsal, 12).—"Jollities."

LEEDS HIPPODROME (rehearsal, 12).—"The Passing Show of 1921."

LIVERPOOL HIPPODROME (rehearsal, 12).—Bert Errol, and company as booked.

MANCHESTER PALACE (rehearsal, 11).—May Sherrard, Harry Tate, Ruth Budd, Fred Brezin, Cicely Courtneidge, Bert Levy, Joseph Cheetham.

NEWCASTLE HIPPODROME (rehearsal, 12).—"Reflections."

PARIS ALHAMBRA THEATRE.—Period commencing May 20, 1921. Meriel, Jean and Jacques, Werds Bros., Angell Bros., Rivers and Sullivan, Doris's Dogs, Two Florimondes, Francardi, Reynolds and Donegan, Geo. Ross, Carmen De Lilde.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Marjorie Fulton, Harmony Four, Arturo Bernardi, Frank Powell, Geo. Graves, Jane Croft, The Buchanans.

SHEFFIELD HIPPODROME (rehearsal, 12).—Frank and Somers, Florence Yaymen, Six Heraldos, Little Tich, Will Van Allen, Claude Anderson, Dorothy Lena.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Ancaster, Black and White, St. Juste and Higgins, Raie and Rosie Walters, Sam Mayo, John, Harry, and Burton Lester, Sam Barton.

SOUTHEND HIPPODROME (rehearsal, 12.30).—Maisie Ayling, Gintaro, Harry Marlow, Smarte Bros., Winston's Water Lions, and company as booked.

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Cornelius and Constance, May Henderson, Jack Stocks, Wilson Hallett, Versatile Three, Weynan and Company.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—The I.V.T.A., Ltd., present "The Lads of the Village."

ALDERSHOT (ALFRED BERT'S MILITARY HALLS) (rehearsal, 2.30).—The Albertian Players in "For Honour," Sisters Dolore, Terry and Yorke, Barrie and Fragson, Pauline George, Little Ruby Coral, Tom Leslie, Gracie Fowler, Nan Nicholson.

ASTON HIPPODROME (rehearsal, 12).—Doris Champion, Harland and Rollison, Costa and George, Coverdale's Dots, Geo. Calver, Teddy Stream, Jubb and Jerome.

ATTERCLIFFE PALACE (rehearsal, 1).—Tom Burton, Jack Farr, The Pall Malls, Two Mazinis, The Woodins, Baldwin and Sterling.

AYR PAVILION THEATRE (rehearsal, 1).—Henry Lees' "Hooch Aye" revue.

BATH PALACE (rehearsal, 1).—Tom Payne and Vera Hilliard, Denise and Jan, Dorothy Arnold, The Hadens, Clown Argo, Paul Freeman.

CHELTENHAM COLISEUM. — Scott Argyll, Clarke and Ritchie, Mario Lorenzi, Jean Andrews, Virginia Clay, Arthur Jacobson.

COVENTRY HIPPODROME (rehearsal, 1).—Edwin Lawrence, Hale and Douglas, Otorasan, Grace Cunard, Geo. Hyam.

DUNDEE KING'S THEATRE (rehearsal, 12).—Mike S. Whallen, Violet Levy, Alberta Flahey and Alex. Webster, Cycling Brunettes, Fred Fitzroy, Selig and Hart, Franklyn Bros.

GLASGOW PAVILION (rehearsal, 11).—Frank E. Franks, Walton and Lester, O'Wray and O'Dare, Lloyd and Montrose, Ivor Vinkor, Damsel, Nick Morton.

KINGSTON EMPIRE (rehearsal, 12.30).—Five Jocks, Two Rascals, Four Julians, Shakespeare and Rutherford, Bert Lloyd in "What a Pal," Scala and Lillian, Adams Duo, Delvane's Marionettes.

LLANDUDNO PALLADIUM (rehearsal, 10.30).—Ted Hopkins and Co. in "The Poacher," Busoni, Tom E. Deane, Spargo, Tom Franks, Esa Trio.

LONDON MUSIC HALL (SHOREDITCH EMPIRE).—Will Hay and Co., St. Vincent Sisters, Musical Longshoremen, Clarence and Claude, Nord and Dane, Hilda Rubens, Hamish and Budd, Andy Carr.

MANSFIELD EMPIRE (rehearsal, 3).—Billie Val and Partner, The Reecroes, Monroe and Wynne, Agnes Yorke, Wilfred Clowes, Bert Bradford.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Agnes Croxton, Fosco, Millie Maude, Key and Keyworth, Paul Thomson, Cole and Rags, Musical Navvies.

PENGE EMPIRE (rehearsal, 12). — The Adlington Charsley Grand Opera Co.

PETERBOROUGH EMPIRE (rehearsal, 1).—Carr Lynn, The Villions, Stanley Deane, Emmelyn Walter, Frederick Culpitt, Four Sisters Martelloni.

READING PALACE THEATRE. "The Garden of Anna," Connie Howard, Julien Vedey, Wal Elmore and Co., Harry Grey, Marie Goodwin, The Real McKays.

WALHAM GREEN GRANVILLE (rehearsal, 12).—E. D. Nichols and Co., Lily Lassah, Fred Morris, G. H. Carlisle, Maneul and Francois, Hal Bryan, Alma Lorene, Pinfold and Pippett, Pathé.

NEW ACTS.

HUDSON AND DRUCE.

Type ..... Comedy Duo
Time ..... 15 Minutes
Required ..... Front Cloth

Fred Hudson and Horace Druce have joined forces, and on Monday night, the 2nd, at the Putney Hippodrome, produced a new cross-talk act—with interruptions!—that will, doubtless, prove very popular. The act opens by an apparently serious attempt on the part of the gentleman in evening dress to recite a poem describing an incident in the American Civil War. This attempt—which, incidentally, is followed by others during the turn—is interrupted by his companion. The argument which follows has been well under way for some time when the voice of the conductor of the orchestra is heard. The voice grows louder, and we discover that the gentleman is on the 'phone fixing a "date" with a lady. The couple on the stage are flabbergasted into silence, except for occasional sotto voce comments, by the lengthy interruption of their turn. When the 'phone business is over there follows a triangular argument. Later there is another amusing interruption by the (supposed) manager of the hall. The act was well received.

THE XENTRIX.

Type ..... Musical
Time ..... Fifteen Minutes
Cast ..... Three

This act was presented at the Kennington on Monday evening, and consists of three musicians, eccentrically dressed, who play the violin, double bass, and piano respectively. Each player is a master of his instrument, and in addition all three are clever and quaint comedians, their technique and qualities of burlesque being strikingly demonstrated in their rendering of the 1812 Overture. The turn evoked hearty applause.

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THE SHOWMAN WORLD,

Mr. Patrick Collins's Super-Cinema.

Chester is the richer for the latest enterprise undertaken by the indefatigable president of the Showmen's Guild, Councillor Collins.

This beautiful cinema de luxe is situated in Brook-street, the architect being Mr. Matthew Jones, and the builder of the front Mr. H. Moorcroft, of Chester. The opening ceremony was performed by Lady Arthur Grosvenor, who said she was proud to count Mr. and Mrs. Collins amongst her friends. Lady Arthur referred in grateful terms to the debt owed by Chester to Mr. Collins, reminding the audience of his generosity to various good causes, and especially mentioning the fact that when visiting Chester Races Mr. Collins always gives the total proceeds of one whole day on his fair ground to the Chester Royal Infirmary.

Mr. Patrick Collins, jun., responded on behalf of his parents and presented Lady Arthur Grosvenor with a beautiful silver rose bowl as a souvenir of the occasion. The proceeds of the opening night (£56 12s. 7d.) were handed over to Lady Arthur for the Bishop's Palace scheme of the local Y.M.C.A.

Trade Depression.

The Lancashire fairs, which under normal conditions would now be in full swing, are suffering severely from lack of coal, and lack of money amongst their usual patrons. A large collection of amusements visited Tyldesley, Little Hulton, Atherton, and Leigh, but the tale of depression was repeated on each fair ground. Amongst the familiar names were Sedgwick's slip, White's haunted house and cake-walk, Mitchell's riding machines (four large concerns), Elsinore (the tattooed princess), Buff Leo (the fire king), the Zenobi illusion, and an immense array of games of skill, stalls, and competitions. Crowds of people visited the fair ground, but pitifully little business was done.

Lord John Sanger's Circus.

Newcastle-on-Tyne has had a visit from this great circus, and large audiences patronised the excellent, up-to-date programme.

This is the centenary year of the John Sanger Circus, and it is interesting to note the development of the modern circus. Most laudatory notices appeared in the local Press, a very interesting comparison being made by the "Chronicle" with the programme of twenty-six years ago, the date of Sanger's last visit to Tyneside.

Coventry Great Fair.

This fair will be held as usual on the upper portion of Pool Meadow, commencing on Whit-Monday. P. Collins' high-class amusements are coming. The Crock Fair on the lower portion of the meadow, and the Hardware Fair in the Smithfield Market.

A Guild Victory.

Once again the Showmen's Guild has proved itself a powerful factor in the protection of fairground rights, and rather than face the threatened opposition of the Guild, the Grimsby Corporation has withdrawn the objectionable clause from its Bill now being promoted in Parliament. Had the clause been retained, on the passing of the Bill the Corporation would have had the power to prohibit any fair or market in the borough, except the Freeman-street market, which is run by the Corporation.

"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

ROUND ABOUT FILMLAND.

Death of W. Friese Greene—All-British Two-Reel Comedies—Liverpool Cinemas and the Coal Crisis.

Death of W. Friese Greene.

The funeral of W. Friese Greene, who died with tragic suddenness at the meeting of the film trade last Thursday, will take place on Friday at 3, at Highgate Cemetery. Mr. Greene, who was the pioneer of the cinema, invented a camera for taking moving pictures over thirty years ago, but others reaped the reward of his invention, and Mr. Greene made nothing out of his discovery. A fund for the benefit of his wife and family, and for the erection of a memorial, is being organised. At a meeting of the film trade associations it was decided to give him a public funeral, and it was also proposed that at the same hour all the cinema theatres in the country should cease projection for a few moments' silence to mark the passing of the founder of the industry.

Theatres and Infectious Disease.

The Bradford Corporation has ordered the closure of picture houses in periods of epidemics, and now proposes the extension of the order to theatres. At the last meeting of the Licensing Committee, Mr. F. Laidler, licensee of the Prince's Theatre, attended with his solicitor, and placed before the Committee reasons against making applicable to theatres, as suggested by the Bradford Branch of the Cinematograph Exhibitors' Association and the Education Committee, the condition as to exclusion of children in the event of any department of a school situated within a radius of half a mile of the licensed premises being closed by reason of the prevalence of any infectious disease.

The Committee decided to take no action in the matter.

Phyllis Joyce.

Phyllis Joyce, who plays the heroine's part in "Too Many Cooks," one of the new Minerva comedies, had an amusing introduction to her stage career. While little more than a child, and living in India, where amateur theatricals are carried to a high pitch of excellence, she was given the part of Isabel in "Mrs. Gorringe's Necklace." Her reception and press notices were so good that none of the women would speak to her afterwards, and in the next production she was given no part at all! After that she decided to become a professional, where the penalty for success was not extinction.

Miss Joyce's film experience includes parts in "The Batchelor Husband," "False Evidence," "Four Just Men," &c., and by way of the unexpected, included early in her career a part in a film which turned out to be the production of spies, and was dealt with accordingly.

Hepworth Pictures in France.

Hepworth's announce the appointment of M. F. Lambert as their French representative, and will hold their first Paris trade show in May. Their first offering will be "Aylwin." M. Lambert is confident that there is a large and fertile field in France for British pictures of this standard. He will conduct his activities on behalf of Hepworth Picture Plays, Ltd., from the Place de la Trinite, 2, Rue Blanche, Paris.

Rotherham Empire.

For the past fortnight the Rotherham Empire has been in the hands of the builders and decorators, important alterations having been made to add to the comfort of patrons. The transformation has been very effective, and excellent taste has been displayed in the scheme of decoration. The proprietor, Mr. J. Steeples, has decided for the present to give pictures. The theatre, however, will still be available for the performance of stage productions. The principal picture shown at the re-opening on Monday (and twice nightly during the week) is the film version of "Kismet."

"Teddy Laughs Last."

"Teddy Laughs Last" is the title of the first of a series of all-British two-reel comedies which the Regulus Comedies have in course of production, with Teddy Hayes, brother of the popular baritone, Alfred Hayes, and Audrey Edwardes in the leading rôles. Mr. Milton G. Elmore is responsible for the production.

"Beside the Bonnie Brier Bush."

"Beside the Bonnie Brier Bush," the idyllic romance which has charmed millions of readers all over the globe, is going to be turned into a picture by Donald Crisp, of the famous Players-Lasky British Producers. Mr. Crisp is going to Scotland in search of the scenery about which Ian MacLaren wrote so graphically.

Ann Forrest.

Ann Forrest, one of the latest acquisitions to Paramount pictures, was born on the Isle of Fan, just off the coast of Denmark. She received most of her education in Denmark, and still speaks and writes Danish very fluently. Miss Forrest has been associated with pictures for some time, having played several small, but strong parts in many productions. In the "Prince Chap," with Thomas Meighan, she played a small slavey with so much expression and realism that she was immediately picked for a leading woman.

Film Censorship.

At a meeting of the Association of Municipal Corporations, the Mayor of Eastbourne proposed:—"That in the opinion of this Association it is desirable that a board of censors of cinema films should be appointed by the Government." However, the Association referred the matter, without any discussion, to the executive, which will report thereon at the next meeting.

"Terror Island."

Houdini, the "handcuff king," whose amazing exploits have enthralled the music hall public for many years, is equally thrilling in his picture stunts. In "Terror Island," which is showing to the public this week, Houdini escapes from a closely-bound safe whilst under water, fights an exciting battle with a diver on the bed of the ocean, and finishes up by rescuing pretty little Lila Lee from a watery grave.

Liverpool Cinemas and the Strike.

At a meeting of the North-Western Branch of the Cinematograph Exhibitors' Association, held in Liverpool on Friday last, it was mentioned that considerable difficulty was experienced at the beginning of the strike in persuading the authorities of Liverpool to allow cinemas to be opened from 6.30 to 10.30, the hours proposed by the authorities being 7.30 to 10.30. This would not have allowed of more than one show in the evening. It was also announced that several cinemas were considering the possibilities of oil plant for illuminating purposes, and one well-known place in Liverpool had already installed oil plant, and would this week resume matinée performances. The demand of cinema operators and assistants for more pay was also discussed, and it was decided to meet the men's representatives in conference.

"Operator's Presence of Mind.

But for the presence of mind of Mr. Roberts, the operator, an outbreak of fire at the Kettering Empire Cinema, on Friday afternoon, might have resulted in very much more damage than it actually did. Mr. Roberts was engaged in winding a number of reels in readiness for the evening "shows," when one of the films suddenly burst into flame. He promptly and pluckily picked up the tin box containing the flaming film, and hurled it through the window, thus preventing any other properties being spoilt. As ill-luck would have it, the portion destroyed was the second part of the "big" picture, "The Call of the Road," but Mr. Harry Bamford, the Empire's resourceful manager soon found a suitable substitute in his own "library."

B. and C. on the Active List.

Edward Godal has been keeping a discreet silence with regard to his flittings to the Continent during the last month, and future B. and C. productions, but the mystery is now solved. The facts are that a startling picture is to be commenced at once; that Frank Crane has been engaged as the new B. and C. producer; that Cosmo Gordon Lennox, the well-known author and playwright, is to write a number of original stories for B. and C.; and that Molly Adair and Johnny Reid, who were so successful in "The Gamble in Lives," have had a special story written around them, entitled "The Puppet Man."

This is a tale of the sawdust ring, a circus story of great strength and spectacular value, ending with a sensational thrill. Messrs. Crane and Lennox have already left for Italy, whence Edward Godal has just returned. The other artists, including Hugh Miller and Harry Paulo, are following this week. This is the first of a series of new productions arranged during the apparently quiet period which has elapsed since the last B. and C. trade show, and the artists and producers are likely to be away from this country for many months, though the films will be trade shown one after the other, as they are produced.

"Across India with the Duke of Connaught."

Her Majesty the Queen, accompanied by the Duke of York, Princess Mary, and the Duke of Connaught, was present at a private view of the official film, "Across India with the Duke of Connaught," at the West End Cinema on Friday afternoon last. The theatre was beautifully decorated with flowers for the occasion.

THE ADVANCE BOOKING PROBLEM.

The meeting of the Joint Committee of the C.E.A. and the Renters' Society to discuss problems affecting the resolution dealing with the advance booking problem, at the Cannon-street Rooms, on Thursday, was marked by a tragic interruption, Mr. Friese Greene, the pioneer of the cinema, dying almost immediately after he had made an appeal for unity in the industry.

The meeting opened with the reading of a letter protesting against the original Resolution which practically created a deadlock in the trade by suggesting no more advance booking after August 31, 1922. Alderman Trounson, Miss E. E. Lyons, J. B. Davidson, Fred Morrison, J. Ritson Brennan, A. B. King, H. J. Hood, all spoke more or less to the effect that whilst approcving the idea that some solution was necessary, they objected to the arbitrary Resolution as circulated.

After Mr. G. F. McDonald, as chairman of the C.E.A., who presided, had said that all agreed on the evils of the present system of advance booking, as regards renter and exhibitor, and wished to find a remedy, and that the Resolutions somewhat hastily framed by Lord Beaverbrook, as he explained later on, and his willingness to amplify and amend them, as being the expression of opinion of a small body of exhibitors, should be thoroughly discussed and criticised before a new resolution was drafted. Mr. F. W. Baker, as chairman of the K.R.S., said Renters generally were in sympathy with the desire to find a solution of the problem, but objected to the circulation of the original Resolution and pressed for its withdrawal. He proposed a resolution which, after considerable discussion, took the following form:—

"That this conference requests the C.E.A., K.R.S., and K.M.A., each to elect a commission or committee, and that the term of reference shall be the solution of the trade problems indicated in the (original) Resolutions contained in the notice of the meeting."

The President of the C.E.A. promised that exhibitors should be notified that that the so-called (original) Resolution were only an expression of opinion and not intended to be acted upon arbitrarily.

FORTHCOMING TRADE SHOWS.

LONDON.

Leaves from the Book of Satan (General), New Gallery, 11, May 11.
Double Adventure (Pathé), London Pavilion, 2.30, May 11.
Misleading Lady (Jury), Own Theatre, 10 and 3, May 12.
Love's Prisoner (Hayward), Shaftesbury Pavilion, 11.15, May 12.
The Four Just Men (Stoll), Alhambra, 3, May 13.

BIRMINGHAM.

Imperia (Serial) (Gaumont), Scala, 10.30, May 11.
Adventures of Sherlock Holmes (Stoll), New-street P.H., 11, May 11.
Count of Monte Christo (Waud F.) Futurist, May 11.
Beatrice (L.I.F.T.), Scala, 11, May 12

BELFAST.

Fortunes of Christina McNab (Gaumont), Panoptican, 11, May 11.

CARDIFF.

North Wind's Malice (Goldwyn), Cinema Ex., 3, May 11.
Just Out of College (Goldwyn), Cinema Ex., 12, May 11.
Adventures of Sherlock Holmes (Stoll), Own Theatre, 11 and 3, May 11 and 12.

DUBLIN

The Other Person (Granger), Sackville P.H., 11.15, May 11.
Fantomas (Serial) (Fox), Carlton, 11.30, May 11.
Madonnas and Men (Gaumont), Own Theatre, 11.30, May 17.

GLASGOW.

Prizima Colour Films (Jury), Own Theatre, 2.30, May 11.
Christie Comedies (Gaumont), Own Theatre, 11 and 2.30, May 11.
Double Adventure (Pathé), King's Cinema, 11, May 11.
Double Adventure (Pathé), Own Theatre, 3, May 11.
The Kentuckians (F.-Lasky), Cinema House, 11, May 11
Just Out of College (Goldwyn), Cinema House, 11, May 12.

LEEDS.

Why Trust Your Husband? (Fox), Cinema Ex., 11.40, May 12.
Christie Comedies (Gaumont), Cinema Ex., 2.30, May 17.

LIVERPOOL.

Woman's Man (Vivid), Futurist, 11, May 11.
Madonnas and Men (Gaumont), Scala, 11, May 11.
Madonnas and Men (Gaumont), Own Theatre, 2.30, May 11.
Little Lady of the Big House (Wardour), Cinema Ex., 2.30, May 11.
Adventures of Sherlock Holmes (Stoll), Scala, 11.15, May 12.

MANCHESTER.

Kitty Tailleur (Granger), Futurist, 11, May 11.
Seven Years' Bad Luck (Jury), Cinema Ex., 2.30, May 11.
Beatrice (L.I.F.T.), Midland Hotel C., 11, May 11.
Yankee at the Court of King Arthur (Fox), Deansgate P.H., 11, May 12.

NEWCASTLE.

Just Out of College (Goldwyn), New Pavilion, 11, May 11.
The Husband Hunter (Fox), Stoll P.H., 11.15, May 11.
Our Mutual Friend (General), New Pavilion, 11.15, May 13.
Imperia (Serial) (Gaumont), Own Theatre, 11 and 2, May 16 and 17.

NOTTINGHAM.

Kitty Tailleur (Granger), Cinema Ex., 11, May 11.
Christie Comedies (Gaumont), Lounge Theatre, 11, May 17.

SHEFFIELD.

Seven Years' Bad Luck (Jury), Own Theatre, 2.30, May 11.
While the Devil Laughs (Fox), Electra Palace, 11, May 11.
Tiger True (F.B.O.), Tivoli, 11, May 11.
Imperia (Gaumont), Picture Palace, 11, May 13.

Mr. F. M. Gibson, manager of the Havelock Picture House, has been elected president of the local Theatre Managers' Association in succession to Mr. A. E. Barnes, manager of the Empire Theatre.

TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

ACROSS INDIA WITH THE DUKE OF CONNAUGHT.

May 30 will see the release, by Film Booking Offices, Ltd., of this fine 6-reel Topical-Tata Publicity (Bombay) film, shown to the Trade at the West End Kinema recently. It is a fine film, because the producers have made such a thoroughly good selection and arrangement of the countless incidents and scenes that the Duke's memorable visit, with its crowning Inauguration of the Princes at Delhi, put before their cameras. The film, it is interesting to note, takes about two hours to show. It begins with the Duke's departure from Marseilles, where he bids farewell to his daughter, the Lady Patricia Ramsay. Then we pass on to Port Said, up the Suez Canal, and on to Madras, with its vast tanning industry. One of the most amusing events of the voyage was a blindfolded boxing match between two of the crew of the "Malaya," which, as the record shows, occasioned the Duke the keenest enjoyment, and which the audience present also greatly appreciated. At Madras is held the race for the Connaught Cup. Then into the Central jungles, with tiger hunting; then through the bullock-studded cotton fields of Nagpur; and from these to the famous Tata steel and iron works, where 44,000 workers are employed, and where 10-ton steel ingots are cut by "toothless" saws as if they were pieces of butter.

Then the Duke climbs the Darjeeling-Himalayan line that winds crookedly through countless forests to the snow-capped mountain of Everest, highest in the world. Thence to Calcutta, Benares, Shiva's Golden Temple, Agra, golden-towered Taj Mahal, the Tombs of Akbar; and on to Delhi to Rawalpindi, and on, further still, till at last the homeward trail is loath fully struck.

[See our Film Markings.]

"THE PRINCE AND THE BEGGAR MAID."

FOUNDED ON WALTER HOWARD'S DRAMA.

Production ..... Ideal
Type ..... Drama
Star ..... Henry Ainley
Length ..... Five Reels

Walter Howard's well-known romantic drama has been made into a fairly successful film production. Henry Ainley was very impressive as Prince Olaf, of Sylvania, and Kathleen Vaughan made an extremely charming Princess.

The external photography leaves a little to be desired, but perhaps this fault is due to our uncertain weather conditions. The film is likely to make a big appeal to many audiences, and will doubtless be enthusiastically received.

* * *

"THE OUTCAST."

ANOTHER PATHE SUCCESS.

Production ..... Pathé
Type ..... Drama
Star ..... Gladys Brockwell
Length ..... Six Reels

Pathé's latest Western production is a poignant moving tale of mother-love. Gladys Brockwell acts very finely in the name rôle, carrying the full weight of the film on her shoulders, and her performance will live long in the memory. There are thrills, besides pathos, in "The Outcast," and a very likeable hero and heroine. Their affaire de cœur supplies the necessary love interest, and is daintily unfolded. The photography is perfect.

* * *

SECRETS OF SUBMARINE HUNTING.

BRITISH NAVY'S ACTIVITIES DURING THE WAR.

Distributors..World's Film Renters, Ltd.
Type ..... Interest (Admiralty Film)
Length ..... One Reel
Release ..... May 21, 1921

This film, which has not yet been exhibited to the public, depicts in a graphic manner some of the methods by which the British Navy succeeded in locating, capturing, and destroying enemy submarines during the war. An appliance known as the "Nash Fish" was utilised by our submarine cruisers, by means of which the whereabouts of the U boat was telephonically indicated. The cruisers, accompanied by airships, then proceeded to the locality, co-operating with each other, the airships screening the vessels by smoke bombs, whilst the cruisers, by means of depth charges, forced the U boat to the surface, the commander sinking his ship to prevent its capture. The picture concludes with the return of the Fleet to its base and the housing of the airship. It is a stirring picture with some beautifully tinted and admirable sea and sky scenes. The subtitling is clear and concise, with a refreshing absence of technicalities which will be appreciated by audiences.

* * *

"FORBIDDEN FRUIT."

MARRIAGE AND ITS PROBLEMS.

Production ..... Paramount
Star ..... Agnes Ayres
Type ..... Drama
Length ..... 7,700 Feet
Distributors ..... Famous-Lasky

This super production, by Cecil B. De Mills, is notable for some lavish settings, the Cinderella episode in particular reaching a high standard of excellence and artistry, and for the beautiful gowns worn by Agnes Ayres in the character of the heroine. Mary Maddock, the central figure of the story, is a poor but pretty dressmaker, married to a worthless husband. The lady for whom she is working is giving a dinner party, the object of which is to induce James Mallory to be associated with her husband in a large business deal. One of the guests failing to put in an appearance, Mary is persuaded to enact her, and Mallory falls in love with her. Returning home, she is abused by her husband, with the result that she accepts her hostess's invitation to continue the masquerade and stay with her for the week-end. Although Mallory and Mary are in love with each other, she does not forget her duty to her husband, and some exciting and highly dramatic episodes are screened before the happy termination. An excellent company support the star.

* * *

"WHY TRUST YOUR HUSBAND?"

HUSBANDS SCORE OVER SUSPICIOUS WIVES.

Production ..... William Fox
Type ..... Comedy
Star ..... Eileen Percy
Length ..... Five Reels

There is a sparkle and dash about this pleasing film farce which is quite irresistible, and the trade show audience thoroughly appreciated the many mirthful situations, the well-written sub-titles creating much laughter. Miss Eileen Percy has little to do, but she does that little charmingly. The two wicked husbands are capitally played by Harry Myers and Hayward Mack, and the remaining rôles are well filled. The plot, although funny, cannot be said to be very original. Naughty hubbys of the film have stolen away to balls before, but the action is so ceaseless that there is no doubt "Why Trust Your Husband?" will prove a most popular entertainment.

* * *

"THE NORTH WIND'S MALICE."

THE LITTLE THINGS WHICH AFFECT OUR LIVES.

Production ..... Goldwyn
Type ..... Drama
Star ..... All-star Cast
Length ..... Five Reels

A virile Rex Beach story of the Frozen North, "The North Wind's Malice" is a clever blending of humour with pathos, hate with love. There is no flaw in the production, and each character is convincingly portrayed, although Vera Gordon's study of the Jewish wife is deserving of special praise. She is an artist in the true sense of the word. The photography and tinting are excellent, and the snow scenes very lovely. This is an attractive proposition for all exhibitors.

(See our Film Markings.)

* * *

THREE CHRISTIE COMEDIES.

HUMOUR, BEAUTY, AND ORIGINALITY.

Distributors ..... Gaumonts

Gaumonts showed Christie Specials, set No. 3, at the West-End Cinema on Wednesday. These sparkling examples of clean American humour contain hardly a trace of slapstick, but they are most amusing. There are pretty girls and plenty of original situations, and all the stories have a plot. The first one shown, "A Night Out," deals with the antics of a pious professor who, thirsting for an evening on the "razzle," deceives his wife and hies him to a prize-fight. He is seen by a prospective son-in-law, and after being aided by the young man is forced to agree to the engagement.

"Seven Bald Pates" centres round the endeavours of a bridegroom to elude a summons on his wedding day. The fun is fast and furious, and the acting of Bobby Vernon delightfully humorous.

In "Don't Blame the Stork," Harry Gubbon plays a disappointed Benedict, who is jilted because he insists on adopting a baby. The youngster appears to thoroughly enjoy his rather arduous rôle, and the entire film is most attractive.

* * *

"THE KENTUCKIANS."

STRUGGLE BETWEEN PLEBEIAN AND PATRICIAN FOR THE LOVE OF A LADY.

Production ..... Paramount
Star ..... Monte Blue
Type ..... Drama
Length ..... Five Reels
Distributors ..... Famous-Lasky

The State of Kentucky, according to this picture, is, or was, divided into two distinct clans, consisting of the lowland aristocrats and the rough mountaineers. Boone Stallard is the representaive of the latter group in the State Legislature, the aristocrats being led by Randolph Marshall, who is engaged to Annie Bruce. Annie's affection for Randolph wavers when Stallard comes on the scene, but the struggle between plebeian and patrician for the love of the heroine ends happily for those concerned, the romance being very engrossing. Mr. Monte Blue acts finely as the rangy and fiery Boone Stallard, and the other characters are also well played. Some beautiful natural scenery is utilised as background, and the crowds are admirably managed.

[See our Film Markings.]

* * *

"BEATRICE."

TRAGEDY OF A HOPELESS LOVE.

Production ..... U.C.T.
Type ..... Drama
Star ..... Marie Dow
Length ..... Six Reels
Distributors ..... L.I.F.T.

"Beatrice," Sir Rider Haggard's novel has been made into an impressive and beautiful film. Produced in Italy by an English producer, and starring a well-known Canadian actress, the picture reflects the highest possible credit on all concerned. Aided by her picturesque beauty and uncommon personality, Marie Dow contributes a wonderful characterisation of the unfortunate heroine, and never once in her highly emotional scenes is there the slightest trace of over-acting. In addition to the haunting loveliness of the Italian background, there is a flawless presented House of Commons scene, and a striking example of the master producer hand in the realistically depicted theatre fire. Undoubtedly L.I.F.T. have a super film in "Beatrice," and one which will undoubtedly repeat its trade show triumph.

[See our Film Markings.]

* * *

"FOR HER FATHER'S SAKE."

GIRL'S GREAT SACRIFICE.

Production ..... Samuelson
Type ..... Drama
Stars ..Owen Nares and Isobel Elsom
Length ..... Five Reels
Distributors ..... General

Adapted from the play, "The Perfect Lover," by Alfred Sutro, this latest Samuelson production is scarcely up to the company's usual high standard. As the play strong emphasis is laid on the eccentric nature of the hero, but in the film the character appears as a very ordinary every-day young man. Mr. Owen Nares does as well as could be expected in his most conventional rôle, while Miss Isobel Elsom contributes some really convincing emotional acting. Mr. James Lindsay acts well as a very unpleasant villain and the supporting cast is adequate.

[See our Film Markings.]

* * *

"SEVEN YEARS BAD LUCK."

TERRIBLE TRIALS OF A WOULD-BE BRIDEGROOM.

Production ..... Robertson-Cole
Type ..... Comedy
Star ..... Max Linder
Length ..... Four Reels
Distributors ..... Jury's

Good comedies we have had before, but although a few may equal "Seven Years Bad Luck," it will be a red-letter day when the one which betters it arrives. Max Linder is seen here—his old, immaculate, cheery self. He has a story which contains the very essence of humour, and the kind of situations which set one wondering why nobody has thought of them before. Max has dispensed with slapstick and given us a fairly plausible plot. He has not omitted a beauty chorus, but he has seen to it that the number of scenes in which they appear can be counted on one hand. In Jury's private theatre the film convulsed a critical trade audience.

[See our Film Markings.]

Trotting Handicap Filmed.

The well-known trotting track at Poplars Park, Barking, has been filmed by A. E. Coleby, the author-producer of "The Call of the Road," in his latest Granger Davidson film, "The Right to Live."

Mr. A. J. Johnston has been granted a cinematograph licence in respect of the Marina Hippodrome, Ramsgate.

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.

Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
Oct. 1921 ..	The Little Lady of The Big House	Wardour-J. London	Drama	6000	9¼	B D
Feb. 13, 1922 ..	A Yankee at The Court of King Arthur	—	Spec.-Comedy-Drama	8050	9¼	A
May 15, 1922 ..	The Kentuckians	F. P. Lasky-Yukon	Drama	6000	9¼	B
June 5, 1922 ..	Seven Years Bad Luck .	Jury's R. C.-Linder	Comedy	4000	9¼	D
July, 1922..	A Lover in Pawn	General-Swedish Bio.	Drama-Comed	5000	9¼	A D
Notknown	The North Wind's Malice ..	Goldwyn	Drama	6000	9	C B
Notknown	Beatrice	L.I.F.T.U.C.I.-Brenon	Melodrama	6000	9¼	C B
Notknown	For Her Father's Sake ..	General-Samuelson Buller	Melodrama	6000	8¼	B
Notknown	With The Duke of Connaught in India	—	Historical	2000	9¼	D
Notknown	Bird Life	General-Swedish Bio.	Ed. In.	1000	9	D
Notknown	Prince and The Beggar Maid	Ideal-Bramble	Spec.-Drama	6000	9¼	D
Notknown	The Four Feathers	Stoll-Plaisetty	Drama	6300	9¼	D
Notknown	Travelogue	General-Swedish Bio.	—	500	9¼	D
Notknown	Blue Streak McCoy ..	F.B.O.-Universal	Drama	5000	8¼	B

OPEN MARKET.

May 5 ..	Around The Town	Gaumont	1	—	1	—	9	D

MUSICAL SUGGESTIONS

For Film "Musical Suggestions" see page 6.

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PLAYS.

ABRAHAM LINCOLN.—May 16, King's Glasgow.
ARLINGTON CHARSLEY OPERA.—May 9, Playhouse, Cardiff; 16, Empire, Longe.
ARE YOU A MASON?—May 9, Pal., Dawtenstall; 16, Sheffield.
AT THE HOUR OF MIDNIGHT.—May 9, Hippo., Chesterfield.
AYNTON SHAKESPEAREAN CO (HENRY).—May 9, T.R., Huddersfield; T.R., Dewsbury.
BEHIND THE SCENES.—May 9, Palace, Maidstone; 16, Grand, Swansea.
BELLE OF NEW YORK.—May 9, Aberdeen; 16, Glasgow.
BENSON SHAKESPEAREAN CO. (SIR FRANK).—May 9, Royal, Hanley; 16, O.H., Southport.
BIRD OF PARADISE (BUTT).—May 9, Grand, Leeds; 16, New, Cardiff.
BOOR AND PHILLIPS REP. CO.—May 9, Coliseum, Ilkeston; 16, Boro' T., Abergavenny (3), Grand Pav., Llandrindod Wells (3).
BLUE LAGOON.—May 9, Preston.
BRADWAY JONES.—May 16, T.R., Bolton.
BROWN SUGAR. — May 9, Prince's, Bradford; 16, O.H., Manchester.
BROWN SUGAR (WALLS AND HENSON).—May 9, Prince's, Bradford; 16, O.H., Manchester.
CARL ROSA OPERA CO. — May 9, King's, Hammersmith; 16, King's Hammersmith.
CARLTON WALLACE (REP.) CO.—May 9, T.R., Leicester; 16, T.R., Leicester.
CHARLEY'S AUNT.—May 9, O.H., Torquay; 16, Grand, Swansea.
CHAUS QUEEN.—May 9, Shoreditch; 16, Chatham.
COME OUT OF THE KITCHEN.—May 9, 16, Princes, Manchester.
COMPTON AND HEATHER REP. CO.—May 9, 16, Hip., Wednesbury.
CRIMSON ALIBI.—May 16, New, Cambridge.
DADDY LONG-LEGS (MACDONALD AND YOUNG).—May 9, Shakespeare, Liverpool.
DELL (W. L.).—May 9, Court House, Dungamour; 16, P.H., Cookstown.
DOLLAR PRINCESS.—May 9, Prince's, Manchester; 16, Grand, Leeds.
DAN (CHAS.) SHAKESPEAREAN CO.—May 9, Grand, Swansea; 16, T.R., Bournemouth.
D'OYLY CARTE OPERA CO.—May 9, Court, Liverpool; 16, T.R., Newcastle.
D'OYLY CARTE OPERA CO.—May 9, T.R., Worcester; 16, T.R., Leamington.
EARNAL CITY.—May 9, T.R., Dewsbury; 16, Grand, Halifax.
FAIRFAX (BETTY) AND KENNETH (KEITH) CO.—May 9, P.O.W., Grimsby; 16, Empire, Preston.
FANNY'S FIRST PLAY (CHAS. MACDONA).—May 16, Artillery, Woolwich.
FOLLOW THE LADY.—May 9, Emp., Edmonton.
FORBES-ROBERTSON, FRANK.—May 9, T.R., Canterbury.
FRENCH LEAVE.—May 9, Prince's, Bristol; 16, Shakespeare, Liverpool.
FRENCH LEAVE (BLUE).—May 9, Northampton; 16, Cheltenham.
FRENCH LEAVE (RED).—May 9, Southport; 16, York.
FULFILLING OF THE LAW. — May 9, O.H., Manchester.
GARDEN OF ALLAH.—May 9, T.R., Plymouth; 16, T.R., Plymouth.
GARROD (WALTER V.) REP. CO.—May 9, Empire, Woolwich, S.E.; 16, Palace, Scunthorpe.
GET RICH QUICK WALLINGFORD.—May 9, Hip., Southampton; 16, O.H., Scarborough.
GIRL IN THE TAXI.—May 9, West Pier, Brighton.
GOING UP.—May 9, Lyc., Sheffield; 16, P.O.W., Birmingham.
GORDON HEATHER REP. CO.—May 9, Avenue, Morpeth; 16, Cambridge, Spennymoor.
GREAVES-BROWNLEY OPERA CO.—May 9, Olym., West Bromwich.
HATHAWAY BARON REP. CO.—May 9, T.R., Halifax; 16, T.R., Dewsbury.
HINDLE WAKES.—May 9, T.R., Lincoln; 16, T.R., Leeds.
HIS IGNORANT WIFE.—May 9, Cambridge, Spennymoor.
HOT LITTLE WIDOWS.—May 16, T.R., Lincoln.
IRENE (BUTT).—May 9, New, Cardiff; 16, T.R., Nottingham.
IRENE (MACDONALD AND YOUNG'S NORTH CO.).—May 9, New, Oxford.
IRENE (MACDONALD AND YOUNG'S SOUTH CO.).—May 9, T.R., Bournemouth.
IRIS.—May 9, O.H., Blackpool; 16, T.R., Birmingham.
ITTERBERLEY AND CLYDE REP.—May 9, Hip., Mexboro'; 16, T.R., Stratford.
KISS CALL.—May 9, Corporation, Chesterfield; 16, O.H., Buxton.
LADY FROM KENSINGTON.—May 9, G., Halifax.
LIGHT OF THE GARTER.—May 16, Grand, Mansfield.
LIGHT OF SLAVEY.—May 9, Bury; 16, Rochdale.
LAWRENCE (LEONARD) REP. CO.—May 16, Bowness-on-Windermere.
LILAC DOMINO (MACDONALD AND YOUNG).—May 9, Wimbledon T., S.W.; Wimbledon T., S.W.
LITTLEFIELD (EMMA) CO.—May 9, T.R., West Bromwich.
LIZZIE.—May 9, Empire, Smethwick; 16, Pav., Southport.
LODGE PERCY REP. CO.—May 9, T.R., Leigh, Lancs.
LORD RICHARD IN THE PANTRY.—May 16, New, Oxford.
MAID OF THE MOUNTAINS (MACDONALD AND YOUNG'S NORTH CO.).—May 9, T.R., Peterborough.
MCHU-MAID.—May 9, Aquarium, Yarmouth.
MAN FROM TORONTO.—May 9, Emp., Swindon; 16, T.R., Exeter.
MAN WHO CAME BACK.—May 9, Alex., Hull; 16, Court, Liverpool.
MAUDE (WINIFRED) CO.—May 16, Empire, Motherwell.
MEET HER SHOULD TELL.—May 9, Grand, Clapham.
MR. PIM PASSES BY.—May 9, Brixton Theatre, S.W.; May 16, Palace, Watford.
MYSTERY OF THE YELLOW ROOM.—May 9, Grand, Hull; 16, T.R., Huddersfield.
NEW SWEETHEART (ROSETTA HAWTREY'S CO.).—May 9, King's, Longsight; 16, Crown, Eccles.
NAUGHTY WIFE (MACDONALD AND YOUNG).—May 9, T.R., Windsor.
NELSON TERRY (PHYLLIS).—May 9, King's, Glasgow; 16, T.R., Halifax.
NIGHT OUT, A.—May 9, O.H., Crewe; P.O.W., Grimsby.
NINTH EARL (MAXWELL AND PHILLIPS CO.).—May 16, T.R., Chatham.
NOTHING BUT THE TRUTH (MACDONALD AND YOUNG'S CO.).—May 9, Grand, Southampton; 16, T.R., Windsor.
OLD BETSY.—May 16, Emp., Rotherham.
OH! JULIE!—May 9, T.R., Bolton.
O'MARA OPERA CO.—May 9, T.R., Rochdale.
ONA (MRS. FRED) CO. — May 9, Exchange, Spalding; 16, Emp., Edmonton.
PADDY THE NEXT BEST THING (MACDONALD AND YOUNG).—May 9, Court, Warrington.
PADDY THE NEXT BEST THING (RED).—May 9, T.R., Exeter; 16, Lyc., Taunton (3), Weston-super-Mare (3).
PADDY THE NEXT BEST THING (WHITE CO.).—May 9, R., Brighton; 16, Pier, Eastbourne.
PAIR OF SIXES.—May 9, O.H., Middlesbrough; 16, Grand, Hull.
PARTNERS, THE.—May 9, Richmond.
PEG O' MY HEART (MACDONALD AND YOUNG).—May 9, Birmingham.
PEG O' MY HEART (RALLAND AND CAMERON).—May 2, Bordesley.
PERI, THE SLAVE OF LOVE.—May 9, Lyc., Edinburgh.
PICCADILLY PURITAN.—May 9, T.R., Norwich.
POTASH AND PERLMUTTER.—May 9, Boro', Stratford; 16, Morecambe.
PRETTY PEGGY (BLUE).—May 9, Crown, Eccles.
PRIVATE SECRETARY. — May 9, Royal, Nottingham.
PYGMALION (CHAS. MACDONA).—May 16, Artillery, Woolwich.
QUAKER GIRL.—May 16, Hip., Rugby.
RAYNOR REPERTOIRE (NORTH).—May 9, H.M., Carlisle; 16, H.M., Carlisle.
RIGHT TO STRIKE (A CO.).—May 9, T.R., Birmingham.
ROMANCE.—May 9, O.H., Leicester; 16, New Pal., Westcliff.
ROMANTIC AGE (H. V. NEILSON).—May 9, T.R., Manchester.
ROYAL DIVORCE.—May 16, T.R., Manchester.
"RUINED LADY."—May 9, R., Aldershot; 16, Grand, Croydon.
SHELLEY (HERBERT) REP. CO.—May 9, T.R., Leicester; 16, T.R., Leicester.
SHERLOCK HOLMES (LEO TROOD).—May 9, Hip., Driffield; 16, Grand, Nelson.
SHOULD A HUSBAND FORGIVE?—May 9, Exchange, Spalding; 16, Empire, Edmonton.
SIGN OF THE CROSS.—May 9, T.R., Blackburn.
SMOULDERING FIRES.—May 9, Palace, Gloucester.
SONS OF THE SEA.—May 9, Emp., Kilburn.
SOUTHERN MAID (GEO. EDWARDES).—May 9, Lyceum, Taunton.
TARZAN OF THE APES.—May 9, Surrey T., London; 16, Surrey T., London.
TEMPORARY GENTLEMAN.—May 9, O.H., Scarborough.
TERRY (FRED) AND NEILSON (JULIA) CO.—May 9, Gaiety Hastings (2), Dev. P., Eastbourne (4); 16, T.R., Brighton.
THREE WISE FOOLS (PLATT AND GWENN).—May 9, Pier, Eastbourne; 16, W.P., Brighton.
THREE WEEKS (VINT).—May 9, Royalty Chester; 16, Metropole, Bootle.
TIGER'S CUB (LEO TROOD).—May 9, Hip., Driffield; 16, Grand, Nelson.
TOTO (ALEX. HUMPHREY'S).—May 9, County, Bedford; 16, Grand, Luton.
TRIP TO PARIS.—May 9, Queen's Pk., Manchester; 16, Hip., Bury.
TWO LITTLE DRUMMER BOYS.—May 9, T.R., Dewsbury; 16, Grand, Halifax.
VERY IDEA.—May 9, Grand, Croydon.
VOICE FROM THE MINARET (MARIE LOHR).—May 9, T.R., Newcastle; 16, Lyc., Edinburgh.
VOICE FROM THE MINARET (PLATT AND GWENN).—May 9, T.R., Bath; 16, T.R., Bognor (3), T.R., Worthing (3).
WEDDING BELLS (MACDONALD AND YOUNG).—May 9, New, Cambridge.
WEEK-END, A.—May 9, Hip., Huddersfield; 16, O.H., Coventry.
WELLFIT-GRAY REP. CO.—May 9, County, Reading; 16, County, Reading.
YES! UNCLE (T. C. WRAY).—May 16, W.G., New Brighton.
YOUNGER GENERATION.—May 9, Grand, Blackpool.
YOUNG PERSON IN PINK.—May 9, O.H., Buxton.

REVUES.

ALL ABOARD.—May 9, W.H., Ferndale.
BAREBACKS.—May 16, Prince's, Bradford.
BRAN PIE.—May 9, Emp., Liverpool; 16, Emp., Glasgow.
BUZZ ALONG.—May 9, H.M., Walsall; 16, Emp., West Bromwich.
BUZZ-BUZZ.—May 9, O.H., Harrogate; 16, O.H., Middlesbrough.
DON'T WORRY.—May 9, Palace, Durham.
DREAM GIRL.—May 2, Hip., Rochdale; 16, Emp., Ashton-u.-Lyne.
DREAM STARS.—May 9, Hip., Boscombe.
EASTERN NIGHTS.—May 9, Emp., West Bromwich.
FRENCH BEANS.—May 9, Emp., Newport.
FOLLIES OF 1921.—May 16, Grand, Blackpool.
HEADS OR TAILS.—May 16, Empire, Wakefield.
HELLO! BLACKPOOL.—May 9, T.R., Aston.
HUSTLE.—May 16, Hip., Worcester.
JACK IN THE BOX.—May 9, Emp., York; 16, Hip., Ilford.
JINGLES.—May 9, Emp., Holborn.
JOLLITIES.—May 9, Hip., Portsmouth.
JOY BELLS.—May 16, Devonport.
KEEP GUESSING.—May 9, T.R., Aston; 16, T.R., Middlesbrough.
KINEMA KID.—May 9, Metropole, Bootle.
MIDNIGHT FROLICS.—May 9, Emp., Birmingham.
MORE SPLASHES.—May 9, Hip., Salford; 16, Emp., Grantham.
MOVIE MAID.—May 16, T.R., Seaham Harbour.
MUMMING BIRDS.—May 9, Collin's M.H., London.
MUMMING BIRDS.—May 9, Hip., Poplar; 16, Emp., Islington.
NIGHTS OF GLADNESS.—May 9, Palace, Watford.
NOTHING DOING.—May 9, Pavilion, Glasgow; 16, Hip., Greenock.
OH! HARRY.—May 9, P., Chatham.
OH, LAUGH!—May 9, Col., Cheltenham; 16, Palace, Chatham.
PATCHES.—May 9, Empire, Swansea.
PRETTY PEGGY (LEW LAKE).—May 9, Ilford; 16, Bedford.
REFLECTIONS.—May 9, Hip., Wolverhampton.
SHIP AHOY!—May 9, Olym., Bulwell; 16, Grand, Walsall.
SMILE AWHILE!—May 9, Pavilion, Glasgow.
SPANGLES.—May 9, Emp., Leeds.
SPARKLING EYES.—May 9, County, Bedford; 16, Grand, Luton.
SPLINTERS OF 1921.—May 9, New, Northampton.
STOP IT OFF.—May 9, T.R., Smethwick; 16, Hip., Salford.
TA-TA, BELLA.—May 9, Hip., Edmonton.
TICKLED TO DEATH.—May 16, T.R., Pontypool.
TOO MANY GIRLS.—May 9, Hip., Lewisham.
TOPSY'S BABY.—May 9, Hip., Ipswich.
WHAT A LIFE!—May 16, T.R., Jarrow.
WHAT A NIGHT!—May 9, Hip., Wigan.
WHAT NEXT?—May 9, Luton; 16, Burslem.
WHIRLIGIG, THE.—May 16, Olym., Liverpool.
WOBBLE.—May 9, Hippo., Bolton.
YES, PAPA.—May 9, Pal., Hull.
1921 PASSING SHOW.—May 9, Hip., Leeds; 16, Hip., Leeds.

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Practice, Mr. Mark
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Radford, Mr. Harry
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Ray, Miss Nellie
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Vandyke, Miss Doris
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Vermont, Miss Yvonne
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Wain, Mr. Eric
Walter, Mr. Wyn
Ward, Mrs. D. E.
Waring, Mr. Herbert
Warrington, Mr. W.
Washburn, Mr. Bryant
Watts, Mr. Alfred E.
Wellesley, Mr. Alfred
West, Barbe Harry T., Mr.
Whitcliff Ten Trio
White, Miss Lee
Whittaker, Mr. L. K.
Wigan, Mr. Montague
Wilby, Mr. F. L.
Wilding, Mr. Harry
Wilkshire, Mr. V.
Willett, Mr. Fred
William, Mr. H. G.
Williams, Mr. R. A.
Willis, Mr. Hubert
Wilson, Mr. Joseph
Wingrove, Mrs. I.
Winskill, E.
Winter, Miss Jessie
Wood, Miss Daisy
Wood, Mrs. Hickory
Woodington, Miss Beatrice
Woodville, Mr. E.
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"VICAR OF BIRDHAM'S" NEW PLAY.

The Rev. M. Sellon, Priest of North Finchley Catholic Church, possesses the true dramatic sense and close knowledge of stage technique. As the "Vicar of Birdham," he has had at least one dramatic sketch, "His Wife's Secret," produced on the legitimate stage, and it enjoyed quite a successful run. Last week he produced in the St. Alban's Hall, North Finchley, his latest effort, a two-act playlet, "The Hidden Gem," eminently suitable for a music-hall bill. It contains many qualities likely to grip an audience. The theme of the story is simple, with telling dialogue and appealing situations. It is that of a poor typist struggling to maintain herself and her consumptive brother, goaded to desperation by the lurid accounts in the newspapers of the wealth and carelessness of a popular actor. The "gossiper" told of valuable silver and jewellery left lying about the tables of the actor's bungalow "up-river." To obtain the so urgently needed delicacies for her brother, Betty the typist burgles the actor's house. Gerald Pentony, the popular idol, surprises her in the act, but she hides behind a screen just in time.

Then comes a thrilling episode. Pentony is rehearsing a part in which he dramatically "runs his rival through" with a sword, the said rival being in hiding behind the tapestry. What more natural than that the actor should use the screen for rehearsal purposes. He pierces the cloth with the long blade, but—as should be the case in all good romances—fortunately just misses the hiding burgling novitiate.

The play ends with love-making between Betty and Gerald, and the engagement of the former as leading lady.

Miss May Taylor, a popular, though youthful, London elocutionist, very creditably acted the part of the poor typist. Reg Garland made good use of his opportunities in the rôle of Pentony.

SHEPHERD'S CLUB.

Artist's Night at the commodious and jolly club known to all discerning dancers at Shepherd's attracted a number of stage stars, who indulged in well-earned relaxation from the arduous duty of amusing the great British public. Among the footlight favourites we noticed in particular Miss Mona Vivian, radiant from her triumph in the new Hippodrome revue, "The Peep Show," and looking the daintiest figure imaginable. Prince's orchestra were in fine form, and in short, the evening was another prodigious success for that enterprising organiser, Mr. Clarence W. Green.

LYCEUM CLUB.

THE PLAY ACTORS' DINNER.

The members of the Play Actors' Society were entertained at a complimentary dinner by the Dramatists' Board of the Lyceum Club at the Club house in Piccadilly on the 2nd inst. Mrs. Herbert Cohen presided over a company which included Mr. Fisher White, Mr. and Mrs. Hamilton Fyfe, Mr. Ben Webster, Dame May Whitty, Mr. H. V. Esmond, and Miss Esme Beringer.

Mr. Fisher White responding to the toast of "The Play Actors," said that they claimed the distinction of being controlled solely by working actors and actresses. It was the special function of the Play Actors to encourage new authors. They looked out for a play that had a jolly good chance in the commercial theatre, but which possessed some quality that frightened away the ordinary commercial manager, who thought it was above the heads of his public. In an idealistic moment the aim of the Play Actors was to develop into an actors' theatre, a theatre which was managed and run entirely by actors on the co-operative principle. But they could not produce the type of play they desired without some form of endowment. The productions they put on on a Sunday evening or Monday afternoon cost more than three times as much as was the case before the war, and he therefore appealed for additional support.

Mr. Hamilton Fyfe, also responding, said there were people who thought that in five or six years there would only be three or four theatres given up to acting, and the rest would be devoted to the cinema. He thought that would be a good thing, for they would then have a clean cut between art and business, for there was no art in the cinema.

Dame May Whitty, in the course of a capital speech which caused considerable laughter, drew an amusing contrast between the stage heroine of the past and the present.

Other speakers were Mr. Henry Oscar, Mr. Nigel Playfair, who proposed "Our Hostesses" and Mrs. Laurence Bowman.

CHARITY AT WIMBLEDON.

A matinée in aid of the Waifs and Strays Society was given on Saturday afternoon, under the patronage of Mrs. Hood, the Mayoress of Wimbledon, the Vicar, and many local notabilities. The large theatre was crowded in every part with an audience who were enthusiastic and appreciative of the entertainment provided in the long and interesting programme. A new fantasy in one act, entitled "Butterflies," written by Mr. A. A. Drake, proved a very fanciful and delicate treatment of the transition of a caterpillar into a beautiful butterfly. All the characters were performed by local children, who danced, sang, and flitted about the stage very gracefully. The play was produced by Mr. Eric Ward, the dances arranged by Miss Gwen Price, and special songs composed by Dr. Coleman Young. Another excellent item was the "Pied Piper of Hamelin," arranged by Mr. A. A. Drake and Miss Salisbury. In this Mr. J. C. Scott impersonated the Piper, Mr. A. D. Blake the Burgomaster, and Miss Betty Hewitt the lame boy. Other pleasing features of the afternoon were the Old English Fair by Girl Guides, "The Dame's School," an amusing episode of the past; a scene from "Midsummer Night's Dream," in which Miss E. Hebblethwaite was Titania and Mr. F. Milward Wilkins, Bottom; a Druidical Sacrifice scene, and a little dancing fantasy, "The White Bird." Miss Gwen Price, the always charming danseuse, gave a solo, and a well-rendered dance with Jules Andrée. To vary the programme Miss Carrie Tubb contributed a song, as did also Mr. George Shrive. The Wayfarers' Orchestra provided the music.

"I'll swear upon that bottle."
—Tempest, Act ii, Scene ii.
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Rehearsal at 12 noon for:—
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NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening If return of photographs required, please say so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.
ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment." The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, May 16, 1921.

LONDON PAVILION.
C. B. Cochran's Production,
"London, Paris and New York."

OXFORD.
Rehearsal at 12.
C. B. Cochran's Production,
"League of Notions."

METROPOLITAN.
Rehearsal at 12.15.
Horace Hunter and Lily Hammersley & Co. The Saschoffs. The Three Equals. John Luxton. S. Howard. Lyons and Fay. May Starr. Bioscope.

CHELSEA PALACE.
Rehearsal at 12.
The Golda Penville Quartette. The Charley Meteor Trio. Nervo and Knox. Jock McKay. Evelyn May and Sister. Lyons and Fay. Dave Godfrey. Mabel Costello. Bioscope.

WATFORD PALACE.
Rehearsal at 1.
Dudley Stuart to present "Mr. Pim Passes By."

WALTHAMSTOW PALACE.
Rehearsal at 1.
Dan Rolyat. Florrie Forde. Les. Brissons. Megan Brothers. Cass and Christie. Bobby Kerrigan. Gwen Thomas. Jean Le Roy. Bioscope.

EUSTON.
Rehearsal at 12.
N. Carter Slaughter and Co. Hartley Wonders. The Four Clovelly Girls. Riley's Wonders. Rastus and Banks. Dick Henderson. Anna Hana. Jessie Allen. Bioscope.

SOUTH LONDON.
Rehearsal at 12.
Val Walker. Alex Mee and Co. Dalmere's Circus. Charles Mildare. Jack Barker. Haidee de Rance. Bioscope, etc.

EAST HAM.
Rehearsal at 12.
Gilday and Fox. The Carron Troupe. Lind. Carlisle and Brandon. Dorothy Storm. Brenne and Erard. Arthur Lewis. Bioscope.

TOTTENHAM.
Rehearsal at 12.
Noni and Partner. Jack Williams and Co. Haley's Juveniles. Athas and Collins. Fred Hutchins. Larkum Bros. Belle Sylvia. Kitty Curtis. Alpho. Bioscope.

EMPRESS, BRIXTON.
Rehearsal at 12.
Will Evans. The Four Kids. Hengler Bros. Billy and Doris Harley. The Orpheus Comedy Trio. Francis and Alfred. Billy and Burke. Harry Emeric. Tom B. Davis. Bioscope.

These Calls are communicated by the Management for the information of Artists without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

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